Plate 1



B1 Stanza 77, see Plate 34 (b)

THE SAUNDARYALAHARĪ

OR

FLOOD OF BEAUTY

TRADITIONALLY ASCRIBED TO

ŚANKARĀCĀRYA

Edited, translated, and presented in photographs by

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PREFACE

The Saundaryalaharī is a Sanskrit poem belonging to Tantric Hindu Śaktism, or Śrīvidyā, and generally ascribed to the great Śankarācārya Its length varies in the manuscripts, in my observation, from a minimum of 98 stanzas to a maximum of 103 [1] It is entirely composed in the śikharinī metre

This work is one of the most widely used devotional texts of modern Hinduism Many people employ it daily throughout the year, large numbers know some or all of its stanzas by heart Manuscripts of it abound in every part of the country — north, south, east, west, central — and it is one of the relatively few works which have been embellished with manuscript paintings There are numerous lists of magic diagrams (yantra) and mystic seed syllables (bījākṣara) for use with the separate stanzas and prescriptions of accessory paraphernalia and methods of reciting the stanzas The work, in whole or in part, has at least thirty-six Sanskrit commentaries,[2] of which the oldest is considered to be that by Lakṣmīdhara, an author probably of the early sixteenth century,[3] though he has also been assigned to the thirteenth or fourteenth century [4] The Sanskrit text has often been published in India, sometimes with commentary, the most easily procured and best prepared and printed is the "Mysore edition," which contains the text and Lakṣmīdhara's commentary [5] There are also many editions of

[1] Some manuscripts add postcolophonic stanzas, for a manuscript with 107 stanzas, see the *Catalogue of the MSS of the Royal Asiatic Society of Bengal*, vol VIII, ii, No 6679

[2] See Theodor Aufrecht, *Catalogus Catalogorum*, Part I, p 48, Part II, p 9, Part III, p 11 Also Arthur Avalon (Sir John Woodroffe), *The Serpent Power* (London, 1919), pp 12, 14ff

[3] P K Gode in *B I S Mandal Quarterly*, vol 21 (1940), p 4, and cf remark by H R Rangaswami Iyengar in the Preface to the Mysore (3rd) edition (for which see footnote 5), p iv " the writers who ascribe the work to him (i e Śankara) belong to the 16th and 17th centuries "

[4] For these two datings see J N Farquhar, *Outline of the Religious Literature of India* (London, 1920), p 266, and "A M" (initials not otherwise identified) in Preface to Mysore (2nd) edition, reprinted in Mysore (3rd) edition, p iv (second roman enumeration)

[5] *Saundaryalaharī of Śrī Śankarāchārya, with Lakṣmīdhara's Commentary, Bhāvanopaniṣat and Devī Pañcastavī*, 2nd edition Edited by N N Swami Ghanapāthī (University of Mysore, Oriental Library Publications, Sanskrit Series no 11/85, Mysore Government Branch Press, 1945, 3rd edition, revised for reprint by Pandit S Narayanaswami Sastry, No 11/85/91, 1953)

translations in various modern languages of India, generally accompanied by commentaries in those languages The great popularity of the Saundaryalaharī seems to rest on the fact that it presents widely held belief in a context of rich religious emotion expressed with high poetic quality

But though so greatly venerated in India, the Saundaryalaharī has rarely been translated, described, or analyzed in any European language Only two complete editions of text and translation in a European language are known to me One translation is in French and was published in 1841 [6] The other translation is in English and is referred to in the present volume as the "Adyar edition" [7] An edition of the first 41 stanzas with English translation and commentary was also published in London in 1917 [8] Of the many other editions of the Ānandalaharī the most useful is the "Srirangam edition" [9]

None of the various Indian editions and translations can be considered fully satisfactory Though in a number of cases the editor reports that he has consulted more than one manuscript, no edition is critical The translations have the failings of the editions All have been made primarily for religious use, only secondarily or not at all for scientific study They all interpret the work to conform to modern sectarian notions and draw inferences not substantiated by the overt content of the text Few other Sanskrit works have become so much encrusted with extraneous dogma, which its users defend as being unexpressed in the text because esoteric, but nevertheless implied and therefore valid

[6] The work was published under the title "Ānandalaharī" by A Troyer in the *Journal Asiatique*, 1841 (3rd series, no 12), pp 273–336, 401–440

[7] *Saundarya-Laharī of Śrī Śaṃkara-Bhagavat-Pāda,* with transliteration, English translation, commentary, diagrams, and an appendix on prayoga, by Paṇḍit S Subrahmanya Śāstrī, F T S and T R Śrīnivāsa Ayyangār, B A, L T (Adyar, Theosophical Publishing House, 1937, 2nd edition, 1948)

[8] Arthur Avalon (Sir John Woodroffe), *Wave of Bliss* (London, Luzac and Co, 1917, republished in expanded form, Madras, Ganesh and Co, 4th edition, 1953)

[9] "Saundaryalaharī, Lakṣmīdharā Saubhāgyavardhinī Aruṇāmodinī vyākhyātrayopetā," *The Journal of the Sri Sankaragurukulam*, Srirangam Published serially in this journal, starting with vol III, no 9 (April–June 1941) and continuing to no 21 (no date) This extends only through stanza 41, that is, it includes only the Ānandalaharī The separate sections were afterwards collected and issued in a single volume as Srirangam Sri Sankaragurukula Series No 13, with the title *Saundaryalaharī, Prathamo bhāgah, Ānandalaharī, Śrīśaṃkarabhagavatpādācāryaviracitā*, Lakṣmīdharapraṇītayā Lakṣmīdharākhyavyākhyayā Kaivalyāśramikṛtayā Saubhāgyavardhanīṭīkayā Kāmeśvarasūriviracitena Aruṇamodinīvyākhyānena ca sahitā śrī Śṛngeri śrī jagadguru mahāsvāmibhih anugṛhitena Śrīmukhena samullasitā (Srirangam, Sri Vani Vilas Press, 1953)

In my work here I present a text edited from a large number of manuscripts representing many different regions of India The text is accompanied by a critical apparatus I have also rendered the Sanskrit into English, trying to translate as literally as possible without becoming unintelligible The author of the Saundaryalaharī had a command of those high rhetorical devices, elegancies of expression, figures of speech, literary and religious allusions, double meanings, assonance, which are included under the general head of alamkāra These a translation can never hope to reproduce Nor could a translator, unless himself a poet, produce by a free translation an English literary effect commensurate with that of the Sanskrit original I have aimed to exclude from my rendering anything not explicitly indicated in the original or else unmistakably implied In printing the text I have put each of the four feet of each śikharinī stanza on a separate line, and as far as I have been able I have made my translation correspond line by line with the text

In my introductory sections I systematize the philosophic and religious teaching of the text, again trying not to read into the text more than is justified I also discuss the puzzling question of date and authorship, with what I believe are of necessity only inconclusive results

Finally, I reproduce illustrations from the two manuscripts known to me which accompany the stanzas with paintings These I endeavor to describe and interpret as independent, or semi-independent, documents, since they are considerably later than the composition of the poem in point of time, though how much later I cannot say, and occasionally seem to have meanings not clearly indicated by the text, if even so much as implied

My study of the Saundaryalaharī has been materially aided by grants from three sources (1) the University of Pennsylvania's Faculty Committee for the Advancement of Research, (2) the Committee on Research of the American Philosophical Society held at Philadelphia for the promotion of useful knowledge, (3) the United States Educational Foundation in India, under which I held a Fulbright research award in India 1954–55 I have also had valuable assistance in locating and appraising manuscripts, getting access to them, and having them copied or collated, from Professor V Raghavan, Head of the Sanskrit Department of the University of Madras, who is preparing the new Catalogus Catalogorum of Sanskrit Manuscripts and gave me the benefit of his lists I must further acknowledge the friendly assistance

I have received at the Adyar Library, the Oriental Research Institute of the Mysore University, the Maharaja's Palace Library in Trivandrum, the University Manuscripts Library in Trivandrum, the T M S S M Library in Tanjore, the Bhandarkar Oriental Research Institute in Poona, the Oriental Institute of the University of Baroda, the Baroda Museum, the Sarasvati Bhavana in Banaras, the Asiatic Society of Bengal's Library in Calcutta Besides these institutions, there are a number of persons who have put manuscripts at my disposal All these sources of manuscripts supplement the libraries of the University of Pennsylvania and Harvard University, whose holdings gave me my first critical readings of the text

It is also a pleasure to acknowledge my debt to Sri C Sankara Ramasastry of Madras, with whom I had a number of long discussions concerning the text, and also to Dr Ravi Varma of Trivandrum, with whom I also discussed the text and Śrīvidyā practices Each of these scholars is profoundly versed in Śrīvidyā literature and thought

In the end I wish to express my appreciation of the generosity of the Bollingen Foundation for financing the cost of including the illustrations, and the Harvard Oriental Series for undertaking the publication of the completed study

W N B

Moylan, Pennsylvania
November 28, 1955

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INTRODUCTION

1 THE ARGUMENT

The Saundaryalaharī as here edited has 100 stanzas in śikhariṇī meter and consists of three parts The first comprises stanzas 1–41, is frequently viewed as a separate work known as the Ānandalaharī, "Flood of Bliss," and as such is regarded as the most important part of the whole work It has often been published separately It is devoted to two principal topics One of these is Devī's supreme and all-embracing character as śakti, or feminine power The other is a description of her and Śiva, first as they appear together in her mansion at the top or source of the cosmos, which is represented by the diagram known as the śrīcakra (holy circle, or level or plane), and secondly of them together as they appear in the six cosmic cakras, that is, the six levels or planes of evolution of the material universe

The second part comprises stanzas 42–91 and is a eulogy of Devī's beauty, hence it is often specifically designated as the Saundaryalaharī, "Flood of Beauty" It describes her in detail, starting with her diadem and treating separate parts of her body, ending with her feet and a prayer that the poet may drink the water in which they are laved, followed by a compliment to her graceful gait

The third part comprises stanzas 92–99, and is the poet's prayer that he may receive Devī's grace, have the vision of her supernal form, achieve self-realization, and savor the sweetness of supreme brahman (parabrahman, neuter), which she is

In the final stanza (100) the poet disclaims any power of creativity, his words after all have their source in Devī

1 The Ānandalaharī

The poem opens with a statement of Devī's supreme power as śakti and a profession of the author's unworthiness to offer her praise and reverence (1) The trinity of the gods Brahmā, Visnu, and Śiva are inferior to her (2) She dispenses intelligence, wealth, salvation (3), and grants boons without even an overt gesture of her hands but only

by the grace of her feet (4) The god Visnu, in the seductive female form Mohinī, and Kāma, god of love, exercise their powers to subdue the greatest of gods (Śiva) and the world by her grace (5, 6)

The poet then invokes the vision of Devī, four-armed, each hand with its attribute (7), seated in her mansion in the isle of gems, on a couch composed of Śiva and the other gods, with Paramaśiva as her mattress (8) She ascends by the kula path to the sahasrāra (thousand-petalled lotus), causing her kundalinī power to pierce the six cakras of the universe (9) Thence she returns at the proper time by descent along the same path to her place in the kulakunda hollow, where she sleeps in the form of a serpent in three and a half coils (10)

Her mansion is the śrīcakra, the mystic diagram, composed of interlocking upward- and downward-pointing triangles, surrounded by three circles, outside which are three squares, the whole pierced in the center by the bindu (drop, spot) (11) Devī's beauty is beyond the power of poets to depict (12) If a glance from her falls upon even the most ill-favored and unlikely male, it renders him irresistible to all women (13) She sits in the sahasrāra above the six cakras, from each of which emanate rays, to the total of 360 (14) The sight of her inspires the good to utterances laden with the sweetness of honey, milk, and grapes (15), poetic and profound (16), and the utterers are fashioners of noble poems (17) One who can bring her beauties to mind subdues all women, even the heavenly courtesans, Urvaśī included (18) Even more, by conceiving her fully he flusters the cosmos conceived as a woman (19) If he views her with cooling nectar streaming from her limbs he assuages fever (20) The sight of her in the sahasrāra brings to those few mighty ones who gain it supreme joy (21) Let the author but have this ecstatic vision and achieve identity with her (22)!

Devī has not only her own feminine characteristics but the special characteristics of Śambhu as well (23) By a mere flicker of her eyebrows she instructs Sadāśiva, who combines in himself the functions of Brahmā, the creator, Visnu, the preserver, and Śiva, the destroyer (24), a triad born of her three gunas (the constituent strands of matter) and ever reverencing her (25) These gods and others perish in the great dissolution, when the cosmos comes to an end, all except Śiva, who is preserved only through her wifely devotion (26) Oh let my every activity, says the poet, be worship of you (27)! Let me immerse myself with all my six senses in your foot, like a bee in a blossom (28)!

Yet Devī, paragon of supreme power, is devoted to her husband Śiva, when the other gods perish in the great dissolution, she preserves him (29) If he comes to visit her, she rushes impetuously to greet him, ignoring the peril of tripping over the crowns of the other gods lying prostrate before her (30)

Hers is a single and independent tantra which supplants the 64 separate and dependent tantras used by Paśupati to control the universe (31) To mutter her most secret mantra, for which a prescription is given, is to bring to oneself boundless and intense bliss (32, 33)

She is all of Bhava (Śiva as the cosmos and the process of its evolution) as well as herself, they two are one as complement and essence (34) She is the universe in its full evolution, and intelligence (cit) and bliss (ānanda) as well (35) On every cakra she is śakti united with Śiva (36–41), these levels in descending order are mind (36), ether (37), air (38), fire (39), water (40), earth (41)

2 Devī's Beauty (Saundaryalaharī)

The poet now turns to extolling the beauty of the various parts of Devī's body her diadem (42), her hair, which dispels our inner darkness (43), the part in her hair (44), her smiling lotus-like face, in which Śiva's eyes revel like bees (45), her forehead, which is shaped like a half-moon (46), her eyebrows, which with her long eyes look like Kāma's bow with drawn shaft (47), her three eyes, which give birth to day, night, and twilight (48), her glance, which has the qualities contained in the auspicious names of eight cities (49), her ears, which are ever intent upon enjoying the compositions of poets (50)

Her glance varies toward other beings, to the poet it is always full of compassion (51) Her long eyes reaching back to her ears seem like Kāma's arrows, feathered, tipped, and full drawn (52), they are of different colors — white, red, and black — which are the colors of the three gunas — and they shine forth to recreate the gods Brahmā, Visnu, and Śiva (53), they are a conjunction of the three great rivers, goals of pilgrimage, the white Gangā, the golden Śona, and the dark Yamunā (54), their beauty shames the śapharikā fish and the blue night lotus (55), from their closing and opening the universe is dissolved and recreated (56), let them, the poet begs, bathe even him in compassion (57) Her eyebrows are curved like Kāma's bow (58), her earrings, reflected in her smooth cheeks, look like the four wheels of his chariot (59)

When Sarasvatī sings, Devī's earrings tinkle in time to the music and give a response (60) Devī's nose holds pearls formed by her cool breath (61) Her lips are redder than coral or the bimba fruit (62) The sweetness of her smile sates the cakoras' beaks as they drink it and they seek the corrective nectar of the moon's beams, tart by comparison (63) Her red tongue, ever reciting Śiva's deeds, changes the clear color of Sarasvatī to ruby, as she sits listening at its tip (64) From Devī's mouth drop cooling flakes of betel and camphor, which the gods, heated by battle with the demons, snatch up (65) When Sarasvatī was singing Śiva's heroism, Devī's applause outdid the clear tones of Sarasvatī's vīnā, which the latter then softly returned to its case (66)

Devī's matchless chin seems to be a handle to the mirror of her face for Śambhu to grasp as he tilts it in the kiss (67) Her neck seems like a stalk for her lotus face (68), its three creases seem to mark the limits of the three musical scales (69)

Her four arms are besought by Brahmā to grant his four heads the gesture of immunity from harm and so save them from Śiva's violence, which has destroyed his other head (70) Her hands surpass the glow of the newly opened lotus or the red lotus on which Lakṣmī sports (71)

Her breasts, with which she suckles her sons Skanda and Ganeśa, are as perfectly formed as the temporal bosses on Ganeśa's elephant head (72), they are jars filled with nectar, which her two sons cannot forego, hence these boys do not grow up (73) The pearls which she wears upon her breasts grew in the forehead of the elephant demon which Śiva slew (74). The milk of her breasts is an ocean of the milk of poesy, which the Draviḍa child tasted and so became the laureate of master poets (75)

Devī's navel is a deep pool, into which Kāma, when his body was on fire, dived to escape Śiva's wrath, and her line of abdominal hair is the smoke rising from it (76) That same line of abdominal hair looks like the sky squeezed thin between her jar-like breasts and entering her cavernous navel (77), which last is a whirlpool of the Gangā become motionless, a sacrificial pit, the goal of Śiva's eyes (78) Her slender waist seems to be cracking at the navel and its abdominal creases (79), to save it from breaking under the weight of her breasts Kāma bound it thrice with a creeper so that it has three folds (80)

Her hips and buttocks outweigh and conceal the earth (81) Her thighs are like elephants' trunks, her knees like their temporal bosses (82) Her shanks with their ten toes seem like two quivers

filled with Kāma's arrows to conquer Śiva (83) The poet prays that Devī's two feet may be set upon his head (84), Śiva is jealous lest her feet kick the budding kankeli tree in springtime to satisfy its longing due to pregnancy (85), yet by teasingly calling Devī by a false name he provokes a kick from them, whereupon Kāma in the tinkling of her anklets peals forth his triumphant revenge for the pain of the fire with which Śiva consumed his body (86) Her feet surpass the lotus in their powers (87) Her forefoot, so soft and beautiful, should not be compared to a hard tortoise shell, and how, too, at the time of marriage, could Śiva set it on the rough millstone (88)? Her feet, with toenails like moons, ever give blessings even to the poor (89) The author would drink of the water in which they are laved, which turns mutes into poets (90) When Devī walks, the kalahamsas imitate her gait (91)

3 Prayer for Devī's Favor

May Devī save the world (92)! She whom even the gods find it difficult to reach (93), whose couch and bedspread consist of the great gods (94), for whose use Fate (Vidhi) daily fills the moon with camphor slivers (95) — she, for one who gains the vision of her and worships her constantly, makes the fire of the universal dissolution but the evening light-waving ceremony (96) But herself none attains save Śiva, unlike the case with the somewhat promiscuous wives of Brahmā and Visnu (97) She is the three great goddesses — Sarasvatī, Laksmī, Pārvatī — but also an ineffable fourth beyond them, she is the great creative power (mahāmāyā), which puts the universe through its revolution of appearances (98) Her devoté sports with the wives of Brahmā, Visnu, and Kāma, and savors the sweetness called supreme brahman (99)

Colophon

This hymn of praise, says the poet, like an offering of fire to the sun, which is the source of fire, or of liquid from the moonstone to the moon itself or of water to the ocean, is composed only of words which come from you (100)

2 THE TEACHING OF THE SAUNDARYALAHARĪ

Because the Saundaryalaharī is a stotra, that is, a devotional hymn of praise, and not a work of instruction, it does not profess to expound dogma It is far less didactic than the Bhagavad Gītā What it says about the material universe, god or the gods, the soul, and man's destiny is said incidentally Nevertheless it is possible to put together in an ordered relationship ideas appearing disconnectedly in the work and so reconstruct a fair body of teaching, which at least touches many high spots of a system of thought These ideas, in summary, are as follows

The feminine principle, or śakti (power), personified as the goddess Devī, is the first and supreme principle of the universe It includes both the spiritual and the material principles and hence may be understood to comprise both soul (purusa) and nature (prakrti) of the Sāmkhya system As such it is equivalent to the neuter brahman of advaita thought The feminine principle in conjunction with the masculine principle, or bindu (or in the personified forms of Devī and Śiva), but with the masculine principle always secondary and subordinate to the feminine, creates the cosmos by exercising its power to produce change (māyā)

The cosmos evolves in six stages, which are described anthropomorphically as six cakras (circles) in the cosmos conceived as Devī's body At the top of the universe, or anthropomorphically probably at the top of Devī's head, is a region known as the sahasrāra, or thousand-petalled lotus, in which the feminine and masculine principles coexist before the evolution of the material universe begins She dwells there with Śiva in her mansion, which is described as the mystic diagram called śrīcakra In the cosmos conceived as Devī's body the feminine principle or power (śakti), that is, Devī's own power, exists as a sleeping serpent called kundalinī in three and a half coils in the kunda hollow at the bottom of the six cakras This power can be aroused and caused to ascend by the kula path through the six cakras to the sahasrāra

Man's highest goal is to achieve the vision of Devī in her mansion, to become assimilated to Devī, that is, to become identified with the absolute principle This he can do by winning Devī's grace through

devotion and through use of the mantra, magic formula, which constitutes the Śrīvidyā or Holy Science

These ideas as revealed in the text are presented in detail in the following sections, with references to pertinent passages

The Sources of Knowledge

Knowledge has its source in divine revelation, that is, in authority, the text gives no weight to direct sense perception or inference Devī may, if she wishes, grant insight directly to her worshipper (16, 43, 90, cf 3, 96, 99) Or a seeker may acquire knowledge from texts (tantra) which have emanated from her and Śiva (31, 38) Devī has a single all-embracing and absolute tantra, which at her command Śiva brought to the surface of the earth to supersede the sixty-four separate and secondary tantras with which he had been controlling the entire world (31) In another passage Devī and Śiva are pictured as a pair of hamsas gliding over the minds of the great ones, the sages, as though over a lake and ululating the eighteen sciences (38) Truth is contained in Devī's Scripture (āgama), which its knowers proclaim (98) It is implied that one can acquire knowledge from those who are in the train of tradition leading back to Devī as the ultimate revealer of truth

The Material Universe

The material universe is called world (jagat 6, 24, 41, 56, 92, jagatī 37, 56, bhuvana 31, 47) or regions (lokāh 2, 4, 39) It evolves from the great feminine principle, wife of the supreme brahman (parabrahman), which in its creative aspect is called mahāmāyā (98), a term to be understood in that passage, I believe, not as illusion but as the power to produce change The Saundaryalaharī does not explicitly state that the material universe has become manifest (vyakta) by evolution from an unmanifest (avyakta) state but perhaps implies so

The universe has the three qualities or strands (guna) of purity (sattva), passion (rajas), and darkness (tamas), as is specifically stated twice (25, 53) These have respectively the colors white, red, and black, and belong to Devī as the colors of her three eyes (53) The three Puranic gods, Druhina (Brahmā), Hari (Visnu), and Rudra (Śiva), preside over creation, preservation, and destruction (53)

The constituent elements of matter evolve in the order common to the Sāmkhya, Vaiśeṣika, and Uttaramīmāmsā systems, that is

9 14. 35 . mind manas . ether or space ākāśa. div. vyoman air or wind anila. marut fire hutavaha hutāśa. marutsārathi . water ka. udaka. āpas . earth mahī. ksiti bhūmi . Each of these six evolves in a separate cakra circle. level. plane With their total consisting of 360 rays or spokes earth has 56 water 52. fire 62 air 54 ether 72 mind 64 14 . This order of the elements corresponds to an apparent or assumed structure of our universe The earth is the base. above it is the heavenly ocean the samudra of the Rig Veda above that. the fire of the sun. still higher. air in the distance beyond it. ether. and finally. above all the cosmic mind or intelligence

The human mind and the five senses which the text mentions collectively as the six senses 28 . may be understood to operate upon the cosmic mind. ether air. fire. water. and earth

The cosmos is tripartite and has the form of a woman with the sun and moon as her breasts 19. cf 34 The text does not designate the three parts specifically. as to whether. for example. they are the earth. atmosphere. and sky of the Vedas or conform to the later notion of earth. with heavens above and hells below

Periodically the universe is subject to a great dissolution (2 24 26 29. 53. 56. 96 . which may occur through pulverization by Śiva 2) conflagration by Śiva 96. cf. 33 39 . extinction by Time (29). or the closing of Devī's eyes 56). At this time even Brahmā Visnu and Rudra are obliterated 53 . In due course recreation of these gods follows when Devī's eyes shine forth again (53 and then of the material universe 2. 24 41. 56). either by act of Brahmā 2 24 or by the joint creative dance of Śiva and Devī (41) or by the reopening of Devī's eyes 56 .

It is possible that Devī s diagram. the śrīcakra. should be understood as a symbol of the precreation state before the material universe has evolved. In stanza 11 it is called her mansion carana or bhavana and is described as consisting of upward- and downward-pointing triangles superimposed upon one another. and in the middle of these the bindu drop . which seems here as elsewhere in Tantric literature to be the masculine element The superimposed triangles produce forty-three angles Around them are two lotuses. the inner of eight petals. the outer of sixteen Outside these are three circles and finally outside the latter are three squares The diagram is illustrated in the paintings accompanying stanza 11.

The Saundaryalaharī attaches a special metaphysical value to sound This idea harks back to Rigvedic passages cf hymns RV 10 125

10 71), where it is stated that the gods, by uttering the names of things, caused their creation, while throughout the Veda the sounds of the correctly performed sacrifice have a metaphysical potency In the Saundaryalaharī realization of Devī and consequent bliss for the realizer comes from using her mantra (32, 33), which is the Śrīvidyā The prescription for this mantra is given, and it is considered today to be the most important item in the whole of Śākta teaching

Devī is herself the mistress of sound Poesy comes as a gift to one who drinks of Devī's milk (75) The three scales of sound, encompassing its entire range, both earthly and heavenly, lie in Devī's throat (69) The tinkling of her anklets, though apparently trifling, is meaningful and gives instruction to her kalahamsas in their own art of walking (91) There are special deities, "Vaśinī and the others," possibly in charge of the sounds of the alphabet, who are inspirers of poetic utterance (17)

The Supreme Soul

The text is not explicit in identifying Devī with a world soul but the implication of identity is so strong as to justify that conclusion It is stated that when a devoté utters words meaning "May I be you!" Devī at that moment grants him a condition of identity with her (22) This must mean that his individual soul becomes one with her as the supreme soul In another stanza the author asks that his being (jīva) may immerse itself in Devī's foot by means of the six senses operating as though they were feet, in just the same way as the six-footed creature, that is, the bee, immerses itself in a flower (28) Again, it is said, that for him who worships Devī in pure meditation the fire of the universal dissolution is but the evening light-waving ceremony (96), and from this we may infer that the worshipper's soul has become one with Devī, and the worshipper therefore continues to exist beyond the great dissolution which comes at the close of Devī's day (cf 56) Finally, the devoté of Devī dissolves the union of soul and bond and savors the sweetness called supreme brahman (99), a statement which implies that the human soul is separate from the supreme soul and is held in bondage, presumably through association with non-soul, but can be absorbed in the supreme soul (parabrahman), which she is

When the text (41) refers to Śiva as the soul of the universe, calling him Navātman or Bhavātman, we should probably not regard the epithets as implying literal dogma but rather as a loose use of familiar

expressions, for we know from remarks which will be cited below that Śiva is considered to be entirely dependent upon Devī

Deities

In the highly poetic conceptions and phraseology applied to deities it is not always easy to differentiate between the symbolic, the figurative, and the literal This is especially true of the anthropomorphic descriptions of Devī

Devī has many names Besides Devī (37, 72, 80, 88) and Śakti (1, 40), she is called Aruṇā (16, 92), Aparṇā (55), Pārvatī (81), Caṇḍī (89), Umā (47, 71, App 2), Bhavānī (22), Satī (26, 97) As śakti she is called Paracit (36) and Samayā (39, 41) She is addressed by three epithets meaning mother janani (17, 29, 32, 39, 51, 64, 76, 77), mātṛ (65, 84, 90), ambā (74) In addition she receives many epithets referring to her parentage or her wifehood

Devī's supreme position among the gods or as the first principle of the universe is affirmed in many statements The Scriptures (śruti) wear her feet as their crest (84) She is mind and the five elements, namely, ether, air, fire, water, earth, which collectively seem equivalent to the Sat or existent created world of the Rig Veda, though the text does not employ the term, she is also Cit (intelligence) and Ānanda (bliss), thus she is the entire cosmos (35, cf 8), and we may understand that she comprises in herself Saccidānanda She is māyā or mahāmāyā, the creative principle, and puts the universe through its revolution of appearances (98) He who conceives her in her true form can control the cosmos (19), the inference being that he becomes one with Devī, who is the cosmos The three gunas (qualities, strands) which permeate the universe are hers (25, 53) Her three eyes have the colors of the gunas — white, red, and black (53) Their mere closing and opening cause dissolution and recreation of the universe (56) When they open to produce creation they bring into existence Brahmā, Visnu, and Rudra (53), who respectively have these colors Her eyes are compared to the three rivers Gangā, which is white, Śona, which is golden, and Yamunā, which is dark (54) In spite of all the power lying in her eyes, her glance is cooling and compassionate to one who wins her grace (39, 57) She is greater than the earth (vasumatī), her buttocks, which her father, the lord of the mountains (kṣitidharapati), cut from his own foothills and bestowed upon her as dowry, conceal and outweigh it (81) She is composed of the essence of sun, moon, and fire, and is like lightning (21) Her

color is red, with it she suffuses the wide sky (18), which elsewhere is stated to seem to those of pure insight to be the line of her abdominal hair squeezed thin between her jar-like breasts and entering her navel (77) Her tongue is redder than the China rose (64), her lips redder than coral or the bimba fruit (62), and when they are reflected in the pearl necklace lying on her breast the effect is like a combination of Śiva's clear glory with his glowing valor (74) Her breasts flow for her worshippers (72), their milk is nectar (73)

Hers is the sum total of love, and this idea is often specified in erotic terms She inspires the god of love (Kāma, Manmatha) and gives him his power (5, 6) Merely to fall into one of her side glances will convert a worn-out old man, distasteful to the sight and grown sluggish in love's art, to an irresistible youth, whom young women pursue by the hundreds, their hair ribbons flying loose, the bodices slipped from their jar-like breasts, their girdles violently bursting, their garments dropped down (13) Kāma dwells in her navel (76), which seems to be the entrance to a cave where Śiva's eyes, like a yogī seeking a place for his high activities, may achieve their goal (78) She bestows upon her worshipper such power in love that the heavenly courtesans (apsarases), Urvaśī included, fall under his spell (18) and even the cosmic woman, who consists of the three worlds and bears the sun and moon as her breasts, is flustered by him (19) Her arched eyebrows look like Kāma's bow (47, 58), her long eyes or her glances like his full-drawn shafts (52, 58), her smooth cheeks, in which her round earrings are reflected, like his four-wheeled chariot (59) She is indeed the whole power of creative love, from which everything springs, and in consequence the erotic imagery in which she is conceived and described dominates the poem and gives it its very name of Saundaryalaharī, "Flood of Beauty"

Second to Devī, but a very poor second, is her husband He is called Śiva (1, 35, 37, 51, 94, and elsewhere), Bhava or Bhavātman (30, 34), Navātman (41), Paśupati (31, 54, 66, 84), Hara (19, 40, 51, 76, App 2), Giriśa (12, 51, 78), Īśāna (53, 86), Śambhu (29, 34, 36, 92), Śarva (60), Rudra (83), Mahādeva (97) Sometimes he has an appellation to indicate a transcendent form Sadāpūrva (24), Sadāśiva (98), Paramaśiva (8) In color he is as clear as flawless crystal, he is the parent of the ether (37) Whether as Śiva or Sadāśiva, he is entirely inferior to or dependent upon Devī He can perform his functions only when united with her as śakti (1), he receives his instructions from the flickering of her eyebrows (24), at her com-

mand he brought to earth her single all-embracing, self-sufficient and independent tantra, which superseded the sixty-four separate secondary and dependent tantras with which he had been controlling the universe (31), though he consumes the universe with his fire (39 cf 33), he himself escapes extinction in the great dissolution only through her favor (26) or through the power of her ear-ornaments (29)

Devī and Śiva are anthropomorphically portrayed as an ideal married couple They are ever together in the cosmic sahasrāra (9) and in all the six cosmic cakras (36–41) Devī won Śiva with Kāma s aid (5, 6, 59, 83) She is fully devoted to him (34, 51, 54), is unwearied in repeated celebration of his many achievements (64) and in singing his heroism (66), and is ever impassioned by him (67, 68) Her well-rounded knees are calloused from her prostrations before him (82) She is completely faithful to him, being the truest of true wives (satī satīnām), and is thus unlike Sarasvatī, wife of Brahmā, goddess of letters, who has been possessed by innumerable poets, and Śrī, wife of Visnu, goddess of prosperity, who has taken as lord anyone with riches, rather, she bestows the embrace of her breasts upon Mahādeva alone, not even the kuravaka tree receives it to satisfy its longing due to pregnancy (97) Śiva ever carries an image of her in his mind created by Kāma (App 2) Their mutual love is dashed with a mild jealousy Devī is wrathful toward Gangā, who lives in Śiva's matted locks (51), and he resents the kankeli (aśoka) tree in springtime when she kicks it and satisfies its pregnancy longing (85)

Though these notions seem to be poetic conceits, the intent is perhaps literal when the text states that she as the Samavā (Complementary) śakti and Śiva unite in the dance of creation, she performing in the delicate feminine lāsya style and he in the vigorous tāndava masculine style (41), for the dance of creation is as old as the Rig Veda, where Indra or the gods in unison perform it (RV 2 22 4 10 72 6, 10 124 9) Similarly when Śiva is the eternal consuming Samvarta fire, she is the cooling Samavā śakti, which is its antidote (39) Devī and Śiva are described as merged, that is, he is merged in her so that she has his characteristics as well as her own — his redness, his three eyes, his moon crest (23) The two of them become one, realizing each other as complement and essence, a union in which they experience bliss with equal savor (34) This idea may symbolize Devī's position as the single unseconded (advaita) and absolute principle of the universe

The association of Devī and Śiva has a cosmic significance or sym-

bolism They are represented as united in the various stages of evolution from the precreation state through the six stages in which the constituent elements of the material universe are produced, she as the feminine principle and he as the masculine The association is specified in stanzas 36–41, where the stages of evolution of the material universe are described as taking place in Devī's six cakras, that is, within Devī as constituting in herself the non-material or non-created universe as well as the material or created The point of view of the text is that of an observer viewing all the different stages of the evolution In a preceding passage (11) Devī's mansion has been depicted as the śrīcakra, with the bindu (male seminal principle) as a dot in its center Anthropomorphically this is paralleled when Devī and Śiva are shown together in Devī's sahasrāra (9, 34), Devī herself comprising the entire universe (35)

The evolution of the universe then takes place in six stages in Devī's cakras, in each of which Devī and Śiva unite in the creative act In the first stage of evolution, in Devī's Ājñā cakra (which is usually considered to be located in the individual human being conceived as a microcosm between the eyebrows), the supreme Śambhu united with Devī as supreme consciousness (paracit) creates a realm which, though beyond the range of sun, moon, and fire and unlighted from outside, is flooded with self-created radiance (36) In this realm intelligence or mind (manas), the first evolute, functions The name of this cakra, which is Ājñā, means "command" in classical Sanskrit, but should perhaps be understood here in a more primary sense of "perception, cognition, understanding," belonging to the sphere of meaning which the verb ā jñā has in Vedic literature

In Devī's next cakra, the Viśuddhi (said to be located in the individual human being in the throat), Śiva, clear as flawless crystal, is united with Devī to produce the ether (vyoman) Together they create a lovely splendor which traverses a course like that of the moon's beams, and in the midst of it the world, its inner darkness dispelled, seems like a cakora bird drinking the moonlight (37) In the ether, sight functions, and the name of the cakra, Viśuddhi, seems to mean "clearness, transparency," and to refer to the perfect clearness of the ether

The third stage of evolution takes place in Devī's Anāhata cakra (generally considered to be located in the individual human being in the heart region), where Śiva and Devī are described as a pair of haṁsas gliding over the minds (punningly, Lake Mānasa) of the

great ones, subsisting only on the honey of wisdom, separating the valuable from the worthless just as hamsas drink apart milk from adulterant water, their ululations producing the eighteen sciences (38). Their utterances, we should doubtless understand, constitute that primeval, pure, spontaneous sound or noise which is produced without the clashing of objects and hence is called anāhatanāda, "unstruck sound," sometimes equated with the mystic syllable om. This would be the basis for the name of the cakra as Anāhata, "unstruck." This cakra is that in which air or wind (anila, marut, vāyu) is evolved and in which sound functions.

The fourth stage of evolution is in Devī's Svādhisthāna cakra, wherein resides permanently Śiva's fierce samvarta fire, the fire of the great dissolution, the archetype of all fire. Devī is associated with him there as his Complementary or Associative (samayā) śakti, her glance, moist with pity, provides a cooling antidote to that fire (39). Fire is the next evolute after air in the usual Hindu order of evolution of the elements, and the Saundaryalaharī locates fire in the Svādhiṣthāna cakra, which here and elsewhere it assigns to the fourth place among the cakras. This is shown in stanza 9, with supplementary material in stanza 35 as well as in the sequence 36–41. But the usual order of the Tantric texts gives the fourth position among the cakras to the Manipūra, which the Saundaryalaharī assigns to the fifth place, and gives the fifth place to the Svādhisthāna. Some manuscripts and editions of the Saundaryalaharī follow the usual order of Tantric texts and reverse our stanzas 39 and 40, but this seems clearly to be secondary and wrong as is shown by stanza 9. If the Saundaryalaharī follows the usual Tantric opinion that the cakra in which fire evolves exists in the human individual at the region of the navel or abdomen, it would imply that the location of Devī's Svādhisthāna is at her navel. Her belly as the seat of the cosmic fire would parallel the human belly as the place where the digestive fire, vaiśvānara or jatharāgni, cooks one's food (Brhadāranyaka Up. 5. 9, Maitrāyana Up. 2. 6).

The significance of svādhisthāna as name of the cakra is not clear. Possibly the first clue lies in the word samvarta in the meaning of "universal dissolution," which the Saundaryalaharī associates with Śiva's fire lying within that cakra. The next clue may lie in adhiṣthāna, the second part of the compound svādhisthāna. The verb adhi sthā in the Rig Veda almost invariably means to take one's stance, especially on a chariot, the noun adhiṣthāna, which is rare in the Rig Veda, is

the act of taking one's stance. Svādhisthāna might then refer to this cakra, the place of the great or archetypal fire, as Śiva's own place, since that fire belongs to him. This suggestion is at best only conjectural. Lakṣmīdhara (on 9) considers the Svādhisthāna to be Bhagavatī's (Devī's) own place, the kundalinī hollow, though he admits that this is regularly in the Mūlādhāra.

The fifth stage of cosmic evolution is represented as being located in Devī's Manipūra cakra, which in the individual is here probably to be considered as located at the base of the sex organ (where in usual modern Tantric descriptions the Svādhisthāna is located, as was pointed out above). In this cakra (40) Śiva as Paśupati appears as a dark cloud, accompanied by his śakti the Lightning (saudāminī) and wearing a rainbow of sparkling ornaments composed of many kinds of jewels (-nānaratna-), while he sheds showers upon the worlds sun-scorched by Hara, another of Śiva's forms. The term Manipūra as name of this cakra, meaning "stream or flood of jewels," may possibly allude to the rain cloud with the rainbow. Laksmīdhara (on 9) thinks the name signifies that Devī fills this cakra with jewels.

The sixth and final stage of cosmic evolution is in Devī's Mūlādhāra cakra, which is usually considered in the microcosmic individual human being to be located at the anus or base of the spine. There, in the cakra in which earth is evolved as the final one of the elements, the universe takes its completed form in the joint dancing of Navātman (Śiva) performing in the vigorous masculine style (tāndava) and his Complementary (samayā) śakti performing in the delicate feminine style (lāsya, 41). The name of the cakra means something like "foundation support," and refers to the notion, as old as the Rig Veda, of the earth as the support of the universe.

Though the Saundaryalaharī lays so much stress upon Śiva and Devī as a loving married couple, it gives only scanty notice to their role as parents. Their two sons, Ganeśa and Skanda, get only passing mention, being alluded to as ever suckled by Devī (72) and as never having drunk the sweet drink of intercourse with woman, which is obviously inferior to their mother's milk, and so as having always remained children (73). Heramba (Ganeśa) is represented as arousing amusement by being unable to distinguish his mother's breasts from the bosses on his own temples, so perfectly are her breasts shaped (72).

The usual theistic trinity of the Purānas — Brahmā the Creator, Visnu the Preserver, Śiva the Destroyer — is regularly represented in the Saundaryalaharī as inferior to Devī. In one stanza (24) they

are considered to be merged in Īśa, while he in turn conceals his own form in Sadāśiva The Purānic triad is born from her three gunas (25) Those three gods propitiate her (1), ever worship at her feet (25), and function under Sadāśiva at her command (24) After being obliterated in the great dissolution they are reborn when Devī's three eyes shine forth again bearing the colors white, red, and black of the three gunas, which her eyes respectively embody (53) Brahmā creates the world from a speck of dust on Devī s foot, it is so heavy that Visnu's serpent Śauri can barely support it Śiva pulverizes it to use in dusting his body (2)

Some or all of this triad and other gods as well are elsewhere mentioned as subject to Devī Visnu, Brahmā, and Indra ever bow before her, their crests being like waving lamps before her feet (22) As they lie prostrate, their crowns are a hazard when she rushes impetuously to greet her husband approaching her mansion (30) In the great dissolution Brahmā Visnu, Yama, Kubera, Indra perish, and so too would Śiva but for the fact that Devī in wifely devotion saves him (26) Similarly, Vidhi (Brahmā), Indra, and the other gods, though they have drunk of the nectar of immortality, perish in the great dissolution but Śambhu, in spite of having swallowed the fearful halāhala poison, still continues to exist, merely through the power of Devī's ear-ornaments (29) Viśākha (Skanda, or variantly Viriñci = Brahmā), Indra, and Upendra (Visnu), heated by battle, snatch at the cooling flakes of betel which fall from Devī's mouth (65) The gods with Indra as their leader, though firm in the performance of sacrifice, wait with but scant success at Devī s door to offer her worship (93) The four gods Druhina (Brahmā), Hari, Rudra, and Īśvara, as Devī's servants constitute her couch (94, cf 8), and Śiva (94) or Paramaśiva (8) is her mattress Brahmā seeks her protection from Śiva who in rage has already torn off one of Brahmā's original five heads with his fingernails (70) It is as subject to Devī that Kāma, though armed in anything but military equipment, exercises his power to produce illusion in mighty sages (5) and conquers the world (6), including Śiva, who had the earth as his chariot with the sun and moon as its wheels (59) Hari (Visnu), after propitiating Devī, became a female (Mohinī) and agitated Śiva (5) The three goddesses Sarasvatī, wife of Brahmā, Padmā, wife of Visnu, and Pārvatī, wife of Śiva, are less than Devī, who is an ineffable fourth above them (98) Sarasvatī cannot compete with Devī in her own art of poetry and song (60, 64, 66) doubtless this is a by-product of Devī's supremacy in sound

(see earlier section, The Material Universe). When Sarasvatī was singing Paśupati's praises, the tones of Devī's applause so far excelled the notes of Sarasvatī's lute (vīnā) that Sarasvatī softly slipped it into its case (66).

Human Self-fulfillment

Man in this world is submerged in the ocean of rebirth (3); he is a creature (paśu) in bonds (pāśa), presumably those of karma (99). It is implied that the bondage consists of the association of his soul with matter. He can escape from bondage with Devī's aid (3, 99). His highest goal is assimilation to Devī, as is explicitly indicated in two stanzas (22, 28) and implied in another (96). Besides addressing Devī throughout by epithets meaning "Mother," the poet speaks directly of her mother-like compassion to her worshipper (51, 75). A devoté (bhajanavant), on attaining assimilation to her, becomes a rival of Vidhi (Brahmā), Hari (Visnu), and Kāma, sporting with their wives Sarasvatī, Laksmī, and Rati, dissolving the union of himself (paśu) with bond (pāśa) and savoring the sweetness called supreme brahman (99).

Two ways are explicitly mentioned for attaining assimilation to Devī: (a) the winning of Devī's grace through devotion, (b) the use of verbal formulae or spells (mantra).

(a) A worshipper wins Devī's grace and achieves identity with her when he utters the words, "Do you, O lady (bhavāni), extend to me, your slave, a compassionate glance!" (22). There is a pun in this statement, for the words "you, O lady" (bhavāni tvam) also mean "may I become you." Again, one who meditates upon Devī with the words "You, O eternal one, I worship," is assimilated to her so that the fire of the universal dissolution is but the evening light-waving ceremony before him (96). In another stanza the author prays that his being (jīva) with its six senses may immerse itself in Devī's (flower-like) foot like a bee immersing itself with its six feet in a blossom (28). The fullness of devotion with which one should worship Devī is specified in a beautiful and oft-quoted prayer (27).

(b) The use of verbal formulae or mantras to win to Devī is based upon an ancient belief in the metaphysical power of sound (see p. 8). A prescription for constructing two versions of such a formula is given in slightly veiled form in a pair of stanzas (32, 33). These two versions, as they have been given me by a devoté, are as follows: (a) hasakalahrn hasakahalahrn sakalahrn śrīm, (b) the same but with sub-

stitution of ka e ī for the first three syllables. Adherents to Śrīvidyā esteem this mantra as the most profound and most potent item in the whole teaching. It is, I have been told, the Holy Science (śrīvidyā) itself in essence. It is presumably the most secret of the doctrine's secrets, the most esoteric of its mysteries. If recited correctly with the use of rosaries of wishing-jewels as beads and accompanied by the necessary oblations, the worshipper tastes boundless intense bliss (33), probably that of identification with Devī.

Certain practices of Śrīvidyā associated with the Saundaryalaharī all over India today find no overt support in the teaching of the text itself. These are the assignment to each stanza of a seed-syllable (bījākṣara) as its essence and the use in connection with each stanza of a special mystic diagram (yantra). Some manuscripts of the text add appendixes listing the seed-syllables and illustrating the diagrams, with prescriptions for their use, but how these have come to be associated with the text is not revealed. The Tantric tradition is that they constitute a form of esoteric knowledge which has accompanied the text since its composition.

A third means of achieving self-fulfillment is recognized by modern adherents of Śrīvidyā and is considered by them to be taught in the Saundaryalaharī. This is by arousing the individual's kundalinī power or śakti. The notion is a part of the teaching concerning the cakras, centers of energy, situated in the human body, and pierced by a path called the kula path, leading from the lowest of the cakras through the topmost to the place at the top of the skull which the Tantras call the sahasrāra (thousand-petalled lotus). The cakras vary in number according to different schools of Tantric teaching, but the usual number is six. In the lowest cakra the kundalinī power lies asleep as a serpent in three and a half coils. The devoté endeavors to awake it, generally by employing hatha yoga. As he becomes adept he causes it to ascend until finally he causes it to go the whole way to the sahasrāra. This constitutes self-fulfillment.

Users of the Saundaryalaharī hold that stanzas 36–41 embody this teaching, but if the teaching actually exists there, it does so by implication alone. The stanzas describe Devī and Śiva together in Devī's six cakras. They should be viewed in relation to the text as it has preceded them. In stanzas 7–8 the poet has invoked the vision of Devī in her mansion, where a few lucky ones see and worship her. She has reached this mansion by piercing the kula path and arriving in the sahasrāra (9); in due time she reverses the track and returns

to the kulakunda hollow at the bottom of the path to resume her sleep as a serpent in three and a half coils (10). The poem then describes her mansion at the top of the universe (11), and three stanzas later speaks of her presence in each of the six elements of which the universe is composed (14). For a number of stanzas (15–31) it deals with her perfections and powers, and then in two stanzas (32, 33) prescribes the mantra for attaining her. As seen, she combines the qualities of Śiva with her own and is united with him, each realizing the other as complement and essence (34). She is, the poet then declares, all the six elements of the universe — mind, space, air, fire, water, earth. When she has evolved into these there is nothing beyond her, she is the universe, consciousness, and bliss, all combined (35). At this point the poem describes the process of evolution by the divine pair, Devī and Śiva, as they jointly operate in the six cosmic cakras, or as these are called in the text, her own cakras. In each cakra one element is evolved — mind in the Ājñā cakra, ether in the Viśuddhi cakra, air in the Anāhata cakra, fire in the Svādhiṣṭhāna cakra, water in the Maṇipūra cakra, and earth in the Mūlādhāra cakra (36–41). This completes the evolution, that is, creation is complete, the world is born having Devī and Śiva as mother and father (41). The apparent paradox of having her appear in her own cakras is no problem, being the whole (35), she is also all the parts, and as the absolute, in which space and time are not valid categories, she can be whole and part at once.

Śākta adherents assume that when the text speaks of her in the six cakras, it means that she can be viewed in the human individual's six cakras, once he arouses his own kuṇḍalinī power. This, however, the text never says, and it may be a question that it even implies it. The text attaches to the names of the cakras words meaning "your" (Devī's), namely, tava (36, 39, 40, 41) and te (37). There is probably an implication that just as she has cakras so too her creatures have cakras, but the text never equates her presence in the cosmic cakras with any presence of her in human individual, even microcosmic human individual, cakras. To assume that this is the intention of the text requires one to transcend the wording of the text itself. It has been argued with me that this intention was communicated only esoterically from the time of the composition of the text because of its mystic character. But it seems improbable that this idea should have been completely reserved for esoteric communication when, as pointed out above, the more important idea of the mantra for achieving Devī is just short of spelled out (32, 33).

As part of the supreme bliss of attaining to Devī are mentioned a number of specific gains for her devotés some of which seem a little anti-climactic These gains are the following wealth and blessing, granted to the poor so that they are like the rich and fortunate (3, 4, 15, 28), welfare or safety from danger (4, 15, 29, 44, 70), the power to assuage others' fever (20), the experience of beauty (28), the experience of Devī's compassion (51, 57, 84), purification (54), the gift of surpassing intelligence (3, 43), the power of supreme poetic utterance (15, 16, 17, 75, 90), success with the opposite sex (5, 13, 18, 19, cf 78, 83), power over the gods or even over the universe (6, 59), release from rebirth (3), experience of a flood of supreme joy (paramāhlādalaharī 21)

Inconsistencies with Current Tantric Doctrine

If the teaching of the Saundaryalaharī as revealed in the text and described above is compared with that of most Śrīvidyā or Hindu Tantric texts and as expounded in modern treatises based upon them,[1] it will be apparent that there is no complete or even approximate correspondence First, much of the human anatomy and physiology assumed in standard Tantric texts and teaching is absent There is, for example, no mention of the system of nādīs, nor even of the suṣumnā, the iḍā, and the piṅgalā arteries Secondly, there is no explicit reference to yoga practice, especially to the type of hatha yoga taught by current Hindu Tantrism, which includes the utilization of various kinds of sexual excitation to induce mystic experience Thirdly, few of the current technical terms of Tantrism appear, some notable omissions are sādhana, sādhaka, vācya and vācaka śakti, nigama, āgama as contrasted with nigama, nyāsa, bhūtaśuddhi, pra-

[1] A number of works have been published by Arthur Avalon (pen name for Sir John Woodroffe) and his associates including treatises, texts, translations Important ones are *Tantrik Texts*, a series under the general editorship of Arthur Avalon, Arthur Avalon *The Serpent Power* (London, 1919), Arthur Avalon, *Shakti and Shakta* (2nd ed , London, 1920), Arthur Avalon, *Principles of Tantra*, 2 vols (London, 1914, 1916) Arthur Avalon, *Tantra of the Great Liberation* (Mahānirvāna Tantra, London, 1913) Arthur Avalon and Ellen Avalon, *Hymns to the Goddess* (London, 1913)

Another much-read work is Vasant G Rele, *The Mysterious Kundalinī* (Bombay, 1927, 3rd ed 1931)

For a brief synopsis of Tantric Śākta belief, carefully described, see George W Briggs, *Gorakhnāth and the Kānphata Yogis* (London, 1938), chapters 8, 13, 15, 16

A further exposition is by Gopinath Kaviraj in *History of Philosophy Eastern and Western* edited by S Radhakrishnan (London, 1952), chap 15, pp 401–428

sāda, mahāprasāda, kalāyoga, vibhūti, upāsana, tapas, yantra, bījākṣara — an exhaustive list would be very extensive. Fourthly, though Devī's six cakras are mentioned, being equivalent to levels of creation of the cosmos, no mention is made of cakras in the individual human body. Neither are Devī's cakras said to have the form of lotuses, nor are the letters of the alphabet assigned to the petals of such lotuses. The order of the cakras in the Saundaryalaharī also does not correspond with the usual order of the cakras in the Tantric texts; as has been pointed out above, the fourth and fifth cakras are transposed.

Explanation of these many inconsistencies might vary. It might be said that the Saundaryalaharī, though omitting mention of many notions and teachings, does not by that mere omission deny them. The omission might be only accidental. The author of the Saundaryalaharī might have been familiar with them, assumed their existence and validity, and hence implied their use by devotés. This is the position of the commentators and modern adherents, and it would be impossible to disprove it. Some of the ideas involved must surely have been known and may have been taken as valid — for example, belief in the suṣumnā, iḍā, and piṅgalā arteries, which is recorded early in Upanishadic thinking. It is also possible that the author believed that just as Devī had six cakras and a sahasrāra, so too did the individual human being; the use of the possessive forms for "your" in connection with her cakras may imply a corresponding existence of the cakras in other beings. It seems less likely that the same functions would be ascribed to the cakras of the individual human body as are ascribed to hers; there is nothing in the manner of referring to her kuṇḍalinī power and its ascent by the kula path to intimate that the same sort of process can take place in the individual human being. There is, in a larger sense, no correlation of the human body with Devī's body as of microcosm with macrocosm, and no hint, however slight, that this was part of the author's belief.

To eliminate all the inconsistencies mentioned above by reading implications of the missing doctrinal points into the text is an undertaking of such scope as is likely to leave a non-adherent to Śrīvidyā unconvinced.

Another explanation of the inconsistencies might seem more plausible to one who is not an adherent of Śaktism. This is, first, to view Śaktism as a system of belief and practice which has had a historical development and, secondly, to seek the place of the teaching of the

Saundaryalaharī in that development[2] The explicit teaching of the Saundaryalaharī is a much simpler body of doctrine than that of current Tantric teaching That fact may be taken to imply that the Saundaryalaharī is earlier in the evolution of Tantric thought, it is indeed, from the standpoint of its thought, one of the least complex of Hindu Śākta texts, whatever may have been the date of its composition If the text is considered as it stands and is left free of interpretative implications, it fits in fairly well with the late Yoga or Śaiva Upanishads[3] In those works the kundalinī or kundalī is mentioned (Yogacūdāmani 36–44, Triśikhibrāhmana 61 (63), Śāndilya 1 4 8, Saubhāgyalaksmī 3, Śrījābāladarśana 4, Yogakundalī 1 9–18, Varāha 5 22, 30) It is sometimes called, or associated with, śakti (Yogakundalī 1 7, 82, Varāha 5 51) It is a form of prakrti (Śrījābāla 4 11, Yogacūdāmani 38) It knows punya (Yogakundalī 1 38), sleeps (*ibid* 1 65), has the form of amrta (Tripura 2 1) Its location in the human body, however, varies widely in these different works[4] Nor do these texts state that it sleeps coiled around a phallus representing Śiva, as modern Tantric treatises assert The cakras, too, are first mentioned in the Yoga Upanishads, where their order is that usual in modern Tantric teaching rather than that of the Saundaryalaharī These works describe the cakras as lotuses, though they often vary from the Tantric texts in the locations they assign them in the human body[5] The Saundaryalaharī seems, in general, to have a simpler view of the ideas of the kundalinī and the cakras than do the Yoga Upanishads as a whole It would, therefore, appear to belong to a level of thinking earlier than most of the thinking in the Yoga Upanishads, and still earlier than the thinking of the Tantric texts now current Unfortunately, all this deduction, even if sound, leaves us still uninformed about the actual date of the Saundaryalaharī, since the time of composition of the Yoga Upanishads is quite unknown It gives us only a very crude relative chronology

If we are to attach any importance to the silence of the Saundaryala-

[2] There is a tradition that the first 41 stanzas of the Saundaryalaharī, known as the Ānandalaharī, are "but an enlargement of the work called Subhagodaya by Gaudapāda, who is the Guru of the author's Guru" (Avalon, *Serpent Power*, pp 12f)

[3] On the age and history of these works see J N Farquhar, *Outline of the Religious Literature of India* (London, 1920), pp 94f Many of these Upanishads are translated by T R Śrinivāsa Ayyangār and S Subrahamanya Śāstrī, *The Yoga Upaniṣads* (Adyar, 1938)

[4] Cf George William Brown, *The Human Body in the Upanishads* (Jubbulpore, 1921), pp 15, 173f

[5] G W Brown, *The Human Body*, pp 42ff

harī concerning the nāḍīs and concerning the presence of the cakras and the sahasrāra in the human body and the functions which Tantrism assigns to them, then we might think of the text as operating on a more rational level than does current Tantrism. The anatomy and physiology of the nāḍīs, the cakras, and the sahasrāra have no scientific justification. At best they rise from identification with real parts of the human body, which were so improperly understood and came to be so fantastically conceived and described that they are now unidentifiable.[6] The contemporary efforts of Tantric proponents to rationalize them cannot be taken seriously. It seems more likely that these conceptions owe their origin to an underlying notion that the human body is a microcosm reproducing in itself the features of the cosmos.[7] The structure of the cosmos was essentially the same in Sāṃkhya, Vedānta, and Vaiśeṣika teaching, as far as concerns its material elements and the order of their development. In Tantric thought these elements and the levels of their origin were conceived as appearing in the body of the supreme all-embracing deity, whether Śiva or Devī. It is at this point that the Saundaryalaharī fits in. Later, at least in the evolution of Tantric thought, the Tantric texts come to view the human body as corresponding to the cosmic body. By this line of reasoning the inconsistencies of the Saundaryalaharī with contemporary Tantric thinking would not be entirely the result of casual or accidental omission. They might be so in part. But they would also be due in part to the fact that the Saundaryalaharī presents an earlier and simpler form of Tantric Śaktism.

Modern Śākta cults are fairly well divided between the Samayin or dakṣiṇācāri (right-hand) school and the Kaula or vāmācāri (left-hand) school. Each claims the Saundaryalaharī as peculiarly its own. As the text stands it seems to conform more closely to Samayin doctrine than to Kaula,[8] though it is not really very close to either. The question of which school first had the text is perhaps irrevelant. It is possible that when the Saundaryalaharī was composed the distinction between them was not so sharp as at present. Further we know very little about the stages by which Śakti worship made its way into the Brahmanical community. Tantric and Śākta ideas may be very

[6] G. W. Brown, *The Human Body*, pp. 157–168. Cf. S. Dasgupta, *A History of Indian Philosophy*, vol. 2 (Cambridge, 1932), pp. 355ff.

[7] G. W. Brown, *The Human Body*, pp. 224–227. Cf. L. Renou, *Religions of Ancient India* (London, 1953), p. 60.

[8] Cf. Avalon, *Serpent Power*, p. 12; also the Adyar edition of the Saundaryalaharī, pp. 1f.

ancient, Sir John Marshall may be correct in his work on Mohenjo Daro and the Indus Civilization in finding some of the ideas present in the Harappa culture of the third millennium B C But they appear to have won Brahmanic acceptance by slow steps, it is only with the aid of dubious esoteric interpretation, for example, that they can be glimpsed at all in the Vedas and the older Upanishads, and again hints of them are scarcely apparent in the traditional philosophies Though they may have existed among the folk during the period of these various works, they seem not to have achieved the respectability of literary representation until medieval times The Saundaryalaharī is far from displaying Tantric and Śākta notions in full It accepts and exploits the idea of bhakti or devotion and conceives of the universe as animated and controlled by feminine power It even believes in mantras for use in realizing the nature of that power But beyond that it does not go The elaboration of the later Tantric and Śākta cults is possibly hinted in respect to a few points But the rest is ignored and may not have been accepted

3. AUTHORSHIP

It is not possible to determine the authorship of the Saundaryalaharī. Tradition almost unanimously ascribes it to "Śaṅkarācārya," though there are dissident traditions attributing it to other human or to divine authorship.[1] The attribution to a divine author is in itself equivalent to an admission by the commentators making it that they knew no convincing attribution to any human author.

The designation "Śaṅkarācārya" is understood to indicate the great advaitin philosopher Śaṅkara, author of the commentary (bhāṣyakāra) on the Brahmasūtra, who was born at Kaladi in the present Travancore and Cochin State. Many manuscripts used in preparation of this edition use the form Śaṅkarācārya.[2] Some add the epithet paramahaṃsaparivrājaka.[3] Some others prefix his name with mention of śrīmadgovindabhagavatpādapūjya,[4] that is, they associate him with Govinda, who was the guru of Śaṅkara bhāṣyakāra. Still others characterize Śaṅkarācārya as drāviḍaviṣayamaṇḍana "ornament of the Drāviḍa land." [5] These various epithets and characterizations regularly apply to Śaṅkara bhāṣyakāra, as Paul Hacker has reported.[6] There can be no doubt that the tradition which ascribes the work to Śaṅkarācārya means the great Śaṅkara bhāṣyakāra and no other.

The dissident human ascription is found in the commentary called Sudhāvidyotinī, whose author's name is variously given as Arijit or Aricchit.[7] He says that the Saundaryalaharī was composed by his father Pravara or Pravarasena, a king in the Dramiḍa country, son of a king named Dramiḍa by his learned (vedavatī) wife; this king had a minister named Śuka. Even this tradition has its miraculous elements.[8] King Pravara is otherwise unknown to me and Arijit's claim cannot be strengthened by supplementary evidence.

[1] For these traditions see the Adyar edition, pp. xff, 213ff; Mysore edition, p. iii.

[2] See next chapter, "Manuscripts Used," MSS S, Bh1, B, H1, H2, H5, H6, H7, H8, P, O.

[3] "Manuscripts Used," MSS B4, B5, P2, O.

[4] "Manuscripts Used," MSS P3, O.

[5] "Manuscripts Used," MS H6.

[6] *New Indian Antiquary*, vol. 9 (1947), nos. 4–6.

[7] See V. Raghavan, *New Catalogus Catalogorum*, vol. I, University of Madras, 1949, p. 273, s. v. Aricchit; also Pt. V. V. Sharma in *Journal of the Oriental Institute*, Baroda, vol. 2 (1952), p. 30; also Adyar edition, p. x.

[8] Adyar edition, p. 215

The fact that the many commentators almost unanimously name Śankara as author of the Saundaryalaharī does not seem on examination to be convincing evidence The earliest of these is considered to be Lakṣmīdhara His period is varyingly given as "end of the thirteenth century" or "early part of the fourteenth century"[9] But P K Gode, on the basis of specific evidence, feels positive that Laksmīdhara flourished in the first part of the sixteenth century[10] Even the earliest date assigned to Laksmīdhara is so many centuries later than Śankara's that his ascription would still be open to grave doubt His and the other commentators' testimony must, therefore, be viewed skeptically

A good deal of argument about the authorship of the Saundaryalaharī has centered around stanza 75, which says that, when the Dravida child (dravidaśiśu) tasted of the ocean of the milk of poesy which flowed from Devī's breasts, he became the poet laureate of the master poets (kavīnām praudhānām ajani kamanīyah kavayitā) The question is whether or not "Dravida child" refers to Śankara[11] Would Śankara, if he was the author of the Saundaryalaharī, have referred to himself in this somewhat less than modest phraseology? Or is the reference necessarily to Śankara? If it is, it could well be a reference by someone other than Śankara, someone later than he, writing when Śankara's fame had reached its zenith Or might the reference be to some other person, a figure in a well-known legend? Various personages are said to have been suckled by Devī, whereupon they burst into poetic utterance for example, the Pravara mentioned above, Śankara himself, and the Tamil Śaiva poet saint Jñānasambandha[12] The allusion in stanza 75 is so uncertain and capable of so many varying interpretations that it seems to be worthless as evidence concerning the poem's authorship

A different method of assessing the tradition that Śankara composed the Saundaryalaharī lies in examining the work for anachronisms Śankara's dates are usually given as A D 788–820 or 788–850[13] Possibly he may be earlier by "at least two generations (of spiritual de-

[9] J N Farquhar, *Outline of the Religious Literature of India* (London, 1920), p 266, and "A M." in Mysore (3rd) edition, p iv (second roman enumeration)

[10] *B I S Mandal Quarterly*, vol 21 (1940), p 4, and literature cited there

[11] Adyar edition, p 213ff, cf M Seshagiri Sastri, *Report on a Search for Sanskrit and Tamil Manuscripts for the year 1893–94* (Madras, 1899), no 2, pp 97f

[12] Adyar edition, p 215

[13] D H H Ingalls, "Śankara's Arguments against the Buddhists," *Philosophy East and West*, vol 3 (1954), p 292, Farquhar, *Outline*, pp 171, 367

scent)."[14] The range for composition of the work, if by Śaṅkara, would be roughly 750–850. In that case the poem would contain at least two possible anachronisms. One of these concerns the rasas, which are mentioned twice (41, 50). In both cases they are said to be nine. It has been claimed that before the ninth century the number of the rasas is given as only eight.[15] The time difference involved is so little, however, that there may be no anachronism at all. More weighty seems to be a point concerning the nose-ornament which is mentioned in stanza 61. Mr. P. K. Gode in two papers has shown good reason for believing that the nose-ornament appears in Indian history and culture about the year 1000 A.D. and that in view of that likelihood the Saundaryalaharī could not have been composed by Śaṅkara but was "composed after A.D. 1000."[16] It should be noted that stanza 61, which mentions the nose-ornament, and so too stanzas 41 and 50, which mention the nine rasas, all are well established in the poem, no manuscript omitting any of them, and they cannot be regarded as interpolations.[17]

A further criterion for judging the tradition of Śaṅkara's authorship lies in the matter of the work's consistency or inconsistency with the works that can without question be ascribed to Śaṅkara. The editors of the Adyar edition are convinced that the work is by him.[18] Similarly, in the introduction to the second Mysore edition, an "A. M.," not otherwise identified, states that Śaṅkara was in his day a reformer of the Śākta cult, that Śakti-worship exists today in all the Advaita Mutts, that the hymn refers to the Vedānta as śruti (84), that the hymn endeavors to reconcile the opposing sects of the Samaya and Kaula mārgas of Śrīvidyā practice, and finally that such writers as Lakṣmīdhara and Bhāskararāja accept Śaṅkara as author, and on the basis of these considerations he says that he "incline(s) to believe that the hymn is a genuine work of Śrī-Śaṅkarāchārya."[19]

Some other scholars, however, are skeptical. Farquhar rejects

[14] Ingalls, "Śaṅkara's Arguments," his results agreeing with those of Hajime Nakamura.

[15] A. B. Keith, *History of Sanskrit Literature* (Oxford, 1928), p. 383; cf. V. Raghavan, *The Number of Rasas* (Adyar, 1940), especially pp. 15ff.

[16] *Annals of the Bhandarkar Oriental Research Institute*, vol. 19, pp. 313–332; *B. I. S. Mandal Quarterly*, vol. 21 (1940), pp. 1–9.

[17] See below in this work, pp. 106, 108, 110.

[18] Adyar edition, pp. xff, especially p. xii, "We are, therefore, of opinion . . . that this stotra is the genuine work of Śrī-Śaṃkara Bhagavatpāda, who lived in the eighth century A.D."

[19] Mysore (3rd) edition, pp. iii-iv.

Śankara's authorship[20] and Gode's rejection has been reported above It does not seem to me possible to reconcile the teaching of the Saundaryalaharī, as I have sketched it, with the teaching of Śankara There are four works which seem incontestably to be by Śankara the commentaries on the Brahmasūtra the Bṛhadāraṇyaka Upaniṣad and the Taittirīya Upaniṣad, and the Upadesasāhasrī[21] These works do not, as far as I am aware, support the idea of the six cosmic cakras situated in Devī's body, the worship of Devī and the other important features of the Saundaryalaharī's thought[22] The nearest approach lies in the possibility that Śankara may have reconciled worship of Devī under the designation of parabrahman (99) with his doctrine of nirguna brahman

A very good appraisal of the situation is given by H R Rangaswami Iyengar, then Superintendent of the Oriental Research Institute Mysore, and General Editor of the Institute's Series in the Preface to the third Mysore edition (1953), pp i–ii

> Tradition ascribes *Saundaryalahari* to Sri Śankarāchārya the great exponent of the Advaita Vedanta The commentators of the work excepting Pravarasena and a few others ascribe the work to Śankara Bhāskararāya a great authority on Tantra states more than once in his commentary on the *Lalita Sahasranama* that the work is by Śankara Jñānasivācārya of the 16th century, author of *Saivaparibhasa* a work on South Indian Saivism, while quoting the 24th stanza of the *Saundaryalahari* in support of the theory of the *Pancakṛtyas* of Siva explicitly states that *Saundaryalahari* is by Śri Śankara, the *Srividyārnava Tantra* by Pragalbhācārya mentions Śankara as the founder of a Tantra School All these incline us to subscribe to the traditional view
>
> But it does not seem safe to conclude that the work has been rightly accredited depending on the words of writers who lived in days far removed from those of Śankara While Śankara is generally assigned to the 8th century A D, the writers who ascribe the work to him belong to the 16th and 17th centuries No reference to this work has been met with in the genuine works of

[20] Farquhar *Outline*, p 266

[21] Ingalls in *Annals of the Bhandarkar Oriental Research Institute* vol 33 (1952) p 6

[22] Arthur Avalon (Sir John Woodroffe), *Principles of Tantra* vol 1 (London 1914) p xlv, says that Śankara in his commentary on the Brahmasūtra (Śarīrakabhāṣya) recognizes the six cakras ("Tantrik Shatcakra"), but gives no citation I have been unable to confirm this

> Śankara or in the works of early writers. The list of teachers and disciples in the *Srividyārṇava Tantra* hardly helps us in the matter. It seems to differ from the lists preserved in the several mutts of the Śankara School. It is not possible to say which of these lists is genuine and which spurious. It seems rather doubtful that the Vedantic teacher Śankara, an ardent advocate of Absolute Idealism, should have written this Tantra work. It is common knowledge that, in the history of all religions, works are attributed to great names to gain for them an authenticity; and doubtless there are some works, which are not really written by Śankara, but go under his name. *Saundaryalahari* may be one of such works.

It seems, in summary, that the Saundaryalaharī draws upon the type of thought expressed in the Yoga and Śaiva Upaniṣads, which are late but undatable.[23] It was probably composed after 1000 A.D., how much later it is impossible to say. The author cannot be identified. Its ascription to Śaṅkara was to win it prestige.

Any theory of false ascription of a literary or religious work gains in plausibility if one can suggest a motive, however speculative, that gives the ascription point. Such a speculative theory can here be suggested. In the Śaṅkara mutts, as has been pointed out, Śakti worship exists now and doubtless has long existed. Yet that worship is out of harmony with Śaṅkara's teaching, though Śaṅkara does not seem to have attacked it explicitly. It must for some time, however, have been in a position where it needed authority. By ascribing works of Śakti-worship to Śaṅkara, the cult gained such authority. Conceivably a poet, let us say a most competent poet, could have composed the Saundaryalaharī and ascribed it to Śaṅkara, a proceeding which a true and sincere believer in Śaktism, who was also an admirer of Śaṅkara, might rationalize on the ground that, though Śaṅkara might not actually have composed such a work, he would have done so if the idea had occurred to him. Or it is conceivable that a suitable work not originally ascribed to Śaṅkara somehow came to be so ascribed. The most likely place of composition, or at least for the ascription to occur, would be one of the Śaṅkara mutts, but which one is not to be said.[24] If the Saundaryalaharī happened

[23] See above in this work, p. 22.

[24] Such an ascription actually appears in an occasional manuscript. For example, the colophon of the Telugu MS 3386-C of the Travancore University Manuscripts

to be composed in one of the mutts by one of the heads of the mutt, all of whom assume the name Śankara, it would have been relatively easy at some later time for it to gain ascription to the great Śankarācārya bhāṣyakāra From one mutt it would have spread to all the others and to the Śaiva-Śakti cults generally This theory, being only a theory, may have small merit, but it is perhaps better than no theory at all

In any case, the Saundaryalaharī, whoever wrote it, is a great work of religious literature

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Library, says that the author of the Saundaryalaharī is Śankarācārya, head of the Sarasvatīpīṭha at Śrīvidvānagara (communication from V Raghavan)

4. MANUSCRIPTS USED

The manuscripts used in the preparation of the text of the Saundaryalaharī, with their sigla, are the following:

A Seven manuscripts in the collection of the Adyar Library and Research Centre, Adyar. Three of these have text only; three have text and commentary; one is commentary only. The collation was prepared for me at the library itself by a member of the library staff. He transliterated MS A1 into Devanāgarī script and collated the text and commentaries of the other manuscripts with it, citing readings as variants of the A1 readings. In some cases the collation does not make clear the difference between the reading of the text and a preferred or rejected reading by the compiler of the commentary.

A1 No. 34 O 34. Grantha script, palm leaf, 11 folios, 11 in. by 1½ in., 9 lines to a side. Begins: hariḥ oṃ. Ends: śrīraṃganātho rakṣatu. Then follows a postcolophonic stanza, after which come the words: śubham astu. siddhārthe nāma saṃvatsare cāpamāse viśānakṣatre śukravāre likhitaṃ pūrṇaṃ.

A2 No. VB 1182. Grantha script, palm leaf, 12 folios, 12 in. by 1½ in., 8 lines to a side. No beginning or end cited.

A3 No. 19 I 17. Malayalam script, palm leaf, 11 folios, 8¾ in. by 1½ in., 8 lines to a side. Begins: hariḥ śrīgaṇapataye namaḥ. avighnam astu. Ends: śrīgaṇeśāya namaḥ.

A4 No. 33 B 23. Oriya (Uḍiyā) script, palm leaf, 73 folios, 14 in. by 1¼ in., 4 lines to a side. Text with commentary by an unnamed author. Begins: oṃ namaḥ śivāya. Text ends: iti śaṅkarācāryaviracitā ānandalaharī samāptā. Commentary ends: śiva rakṣa. bhīmasyāpi raṇe bhaṅgo muner api matibhramaḥ / yadi śuddhaṃ aśuddhaṃ vā mama doṣo na vidyate.

A4c Citations from the commentary in A4.

A5 No. 35 B 125. Devanāgarī script, paper, 62 folios, 11 in.

by 5 in, 10 lines to a side Text with commentary of Gaurīkānta No beginning or end cited

A5c Citations from the commentary in A5

A6 No 41 A 12 (also cited as No 41 A 32) Devanāgarī script, paper, 63 folios, 8¼ in by 4¾ in, 11 lines to a side Commentary of Gaurīkānta without text (except for three stanzas) No beginning cited Ends samvat 1804 tā varse śake 1669 pravarttamāne śrāvanamāse śuddhapakṣe daśamyām 10 bhaumavāsare samāpto 'yam graṃthah ślokasamkhyā 1550 patratrayasasthah pustakam daśaputra govimdabhattasya likhitam lekhakena śrītripura-sumdaryyai namah śrih [A D 1726]

A7 No 38 F 8 Devanāgarī script, paper, 178 folios, 8¼ in by 6¾ in, 14 lines to a side Text with commentary of Dinḍima A Devanāgarī transcript from a Telugu MS Incomplete, ends with our stanza 95 No beginning cited

A7c Citations from the commentary of A7

B Five manuscripts in Baroda Of these B1 belongs to the Baroda Museum, B2, B4, and B5 belong to the Oriental Institute of the University of Baroda, and B3 belongs to Shri M D Desai I photographed B1, B2, B4, and B5, and borrowed B3 for collation purposes

B1 In the Baroda Museum Devanāgarī script, paper, 53 folios, 8½ in by 4¾ in, one stanza to a side accompanied by a miniature painting at the right-hand side illustrating the stanza The verso side of the final folio has a colophon and a painting The text has 103 stanzas and with colophon fills 52 folios, which are numbered from 1 to 52 There is an introductory folio with a full-page illustration, which also bears the number 1 and is possibly a late addition to the manuscript Above the full-page illustration are the words aim om namah śrīganeśāya sakalatrāya saputrāya The first folio of text begins om śivah śaktyā etc The colophon reads iti śrīśamkarācāryavriacitam saumdaryahala (corrected by superior numerals 1 and 2 to read °laha) rīstotram sapratimam samāptim agamad devīkrpātah cha etat pāthakasya sadā śam bhūyād iti devyāśīr jñātavyā śrī śrī śrī śrī

B2 Oriental Institute No 7356 Devanāgarī script, paper, 53 folios, 8½ in by 4¾ in, one stanza to a side accompanied by a miniature painting at the right-hand side illustrating the stanza The verso side of the final folio has a colophon without a painting The text has 103 stanzas and with colophon fills 52 folios, which are numbered from 1 to 52, and a final unnumbered folio on which the colophon is finished There is an introductory folio with a full-page painting, bearing at the top the words śrīganeśāya namah śrīsarasvatyai namah The text begins śivah śaktyā etc Ends iti śrīparamahamsaparivrājakaśamkarācāryaviracitam saumdaryalaharīnāmnā śivara (corrected by numerals 1 and 2 below the aksaras ra and va so as to give the aksara kha but still not giving the correct reading śikhari) nīvrttena śrījaganmātrkāstuti sampūrnam śubham bhavatu śrīr astu

B3 From collection of Shri M D Desai, Baroda Devanāgarī script, paper, 15 folios, 8½ in by 5 in, 9 lines to a side No date, probably late eighteenth century Opens śrīmahāganeśāmbikābhyām namah śivah śaktyā etc Ends iti śamkarācāryaviracitā saumdaryalaharī samāptā śrījagadambārpanam astu śrībhagavatyai namah bhaurapattanavāsinā bha° śambhurāmaurasabha° jīvanarāmeṇeyam saumdaryalaharī śrīgaurīkarunārtham bha° raghunāthāya likhitvādattā kālyai namah

B4 Baroda Oriental Institute, No 3513 Devanāgarī script, paper, 11 folios, 9½ in by 4½ in, 9 or 10 lines to a side Begins om namah śrīśivādigurave namah śivah śaktyā etc Ends iti śrīparamahamsaparibhrājakacarnacakracūdāmaniśamkarācāryaviracitam śrīsaumdaryalaharīstotram smāptam śivam astu adya śrīnatapadravāstavyam ābhyamtarajñātīyatrapādīvidyādharasutakrṣnajī sarathīā paramārtha likhitam samvat 1658 varse phālgunavadi 8 dine [A D 1601]

B5 Baroda Oriental Institute, No 5393 Devanāgarī script, paper, 9 folios, 10 in by 4⅝ in, 10 or 11 lines to a side No date Has a tippanī for the first 41 stanzas (Ānandalaharī) Begins namas te śrījagadambajayah śivah śaktyā etc Ends iti śrīmatparamahamsaparivrājakā-

cāryaśrīśaṃkarabhagavataḥ e(?)tau saumdaryalaharīstotra sampūrṇaḥ śrī chā yādṛśaṃ pustakaṃ dṛṣṭāṃ tādṛśaṃ likhitaṃ mayāṃ yadi śuddhaṃ aśuddhaṃ vā mama doṣo na dīyatāṃ

Bh Two manuscripts photographed by me at the Bhandarkar Oriental Research Institute, Poona

Bh1 No 483 of 1887–1891 Devanāgarī script paper 14 folios 8 in by 4½ in, 10 or 11 lines to a side Begins śrīgaṇeśāya namaḥ śivaḥ śaktyā etc Ends: iti śrīśaṃkarācāryaviracitaṃ saumdaryalaharīstotraṃ sampūrṇaṃ Saṃvat 1739 varṣe kārttikamāse kṛṣṇapakṣe amāvāsyāyāṃ saṃvāsare likhitaṃ paṃḍitarāmakṛṣṇasutajayaśaṃkareṇa śubhaṃ astu [A D 1682]

Bh2 No 498 of 1895–1902 Devanāgarī script paper 19 folios (final folio wrongly numbered 20) 8 in by 4½ in 8 lines to a side, with a ṭippaṇī Begins śrīgaṇeśāya namaḥ Ends with vācāṃ stu of final stanza omitting the closing akṣaras tiriyam Presumably there was once another folio with a colophon

C MS No G 3694, Asiatic Society of Bengal, Calcutta Bengali script, paper, 36 folios, 14 in by 3 in, 5–7 lines to a side With commentary of Govinda Tarkavāgīśa The stanzas of this MS were transcribed for me in Devanāgarī script by a paṇḍit at the Society's library Introduction not given Ends śrīsāphalyarāmadevaśarmaṇo likhanaṃ pustakaṃ ca śakābdāḥ 1674 [A D 1751–52]

G Five manuscripts belonging to the Madras Government Oriental Manuscripts Library, Madras These were collated for me by a paṇḍit under the direction of Professor V Raghavan

G1 MT 1415 (m) Grantha script, palm leaf, 18 folios, 11⅝ in by 1⅛ in, 6 lines to a side The entire codex contains 25 works, this one occupies folios 68–85 No date Text only Begins: hariḥ om śrīsaundaryalaharī śivāya gurave namaḥ svasti śrīparamaśivānandanāthasaṃvidāmbāśrīpādukāṃ pūjayāmi namaḥ śubhaṃ astu om asya śrīsaundaryalaharīstotramahāmantrasya śrīparamaśivānandanātha ṛṣiḥ anuṣṭup chandaḥ śrīrājarājeśvarī-

Thakkura, son of Sūrya of the Dīrghaghosa family and king of Mithila Begins om śrīganeśāya namah om namah tripurasundaryai śivah śaktyā etc Ends krtevam kavinā kelitikā paramadurlabhā / na mantrā likhitā yasyām tasyām sarvopari sthitā / yathāruci ruceh śresthā sevanīyā śivepsayā / rāmārtham rāmacandrena candrikā prakatīkrtā // iti śrīmanmahāmahopādhyāya vidusendrabhattārakaśiromaniśrīrāmathakkuraviraciteyam bhavānīsvarūpasaundaryāstikā bālabodhānusārinī samāpteti

G4c Commentary contained in G4, quoted when it disagrees with text

G5 MD 10873 Nandināgarī script, palm leaf, 57 folios, dimensions not given, 6 lines to a side No date but "old" (collator's comment) Text (with last stanza missing) and commentary Vidvanmanoramā, whose author is not named Begins śrīśāradāgurubhyo namah saundaryalaharī śivah śaktyā etc Ends śrīumāmaheśvarārpanam astu śrī

G5c Commentary contained in MS G5, quoted when its readings differ from those of the stanzas

H Eight manuscripts belonging to the Indic MSS collection of the Harvard University Library

H1 No 304 Devanāgarī script, paper, 11 folios, 8¾ in by 4 in, 10 lines to a side Begins aim śrībhavānyai namah Ends iti śrīśamkarācāryaviracitam saumdaryalaharīstotra sampūrnnam ayam pustaka lisatam laksmīpurāmadhye vaisnavarāmakrsnapathanārthe jivarājamāsānām māse uttamamāse krsnapakse tithau patipratāvāra budhavāra samvata 1818 kā varse [A D 1761]

H2 No 311 Devanāgarī script, paper, 8 folios, 9¾ in by 4¼ in, 10 lines to a side Begins śrīganeśāya namah Ends iti śrīśamkarācāryaviracitā saumdaryalaharī samāptā samvat 1801 varse śuci māse likhitam sahajarāmena [A D 1744]

H3 No 1140 Devanāgarī script, paper, 32 folios, 10 in by 4¾ in, 12 lines to a side Contains commentary by Viśvambhara Begins śrīganeśāya namah Then follow four introductory stanzas Ends iti kavipamditarājoddāmatarkānavadyavidyāvāsatrimādiśrīviśvambharaviracitā saum-

daryalaharīvyākhyā samāptım agāt śubham astu samvat 1792 śrīrāma jaya rāma śrīrāma [A D 1735]

H4 No 514 Devanāgarī scrıpt, paper, 11 folıos, 7¼ ın by 5 ın , 11 lınes to a sıde Begıns śrīganeśāya namah śrī x x x namah Ends wıthout colophon

H5 No 881, wıth notatıon "Jaıpur" Devanāgarī scrıpt, paper, 11 folıos, 10 ın by 4½ ın , 9 lınes to a sıde Begıns atha saumdaryalaharī lıkhyate om śrībhavānīśamkarābhyām namah Then follow two stanzas of ınvocatıon addressed to Devī, after whıch the text begıns Ends ıtı śıī-matśamkarācāryyavıracıtam saumdaryalaharī sampūrnam samvatsare vānavasumunīmdumıte 1785 caıtramāse śuklapakse pāmcamīdıvase udayapuranagare śrīmūlasamghe śrīsambhavanāthacyaıtyālaye bhattārakajī śrījagatkīrttıs tatpatte bhattārakakotıkotīrakotī ratnādhıkasaumdarya-sahācaryacaryaparyāpravaryā sajjanapratımatı bhattāraka śrī 108 śrīdevemdrakīrttıjısnu sārvabhaumānām bhattāra-kaśrījagatkīrttı jıtasahısnuvadātakīrttıjātadhavalıtākhıla-dıgvalayaprāptāmeyamahımavırājıtemdrıyāyatanavıdvad-ganaśobhākarana pamdıtaganagaganabho manısamāna-pamdıtaśiromanıpamdıtajıśthāsīmvasījıtas tachısyaśāsana-kīrī pāmdelūnakaraneneyam saumdaryalaharī svapatha-nārtham lıkhıtā svahastena śam bhūyāt vācakānī [A D. 1728]

H6 No 882, wıth notatıon "from Surat" Devanāgarī scrıpt, paper, 8 folıos, 10½ ın by 4½ ın , 11–13 lınes to a sıde Begıns śrīganeśāya namah Ends ıtı śrīdrāvıdavısaya-mamdanenākhamdakavımamdalakhamdanena śrīśamkarā-cāryyena vıracıtā saumdaryyalaharī samāptā śubhaṃ bhūyād ıdam śrīgaurīśamkarābhyām namah śrīh śrīh śrīh śrīh śrīh

H7 No 883 Devanāgarī scrıpt, paper, 25 folıos, 12¾ ın by 5½ ın , 13 or 14 lınes to a sıde Has an anonymous commentary Begıns śrīganeśāya namah śrīsarasvatyaı namah śrīlaksmīnrsımhajī namah śrīgurubhyo namah śrībhavānyaı namah śrībhavānīśamkarābhyām namah śrīmadbhavānyā ıtı na kım cıd asamajasam ıtı prakrtam anuprāsıkāma paramaśıstaśıromanı śrīśamkarācārya para-brahmānu sabhānā rūpamamgalamm ācaratı Ends śrī-

macchamkarācāryavıracıtānamdalaharīsaumdaryalaharī samāptā samvat 1834 varse mārgaśīramāse śuklapakṣe tıthau 11 budhavāsare lısatam śıvajī bhatamālapurāmadhye pathanārtham cī° sıtārāmah bālamukamdah śrīsavāīprthvīsımharājyeh śubham bhūyāt kalyānam astu śrīr astu śrī laksmīnrsımhajī sasachajī śrīrādhākrsnajī [A D 1777]

H8 No 1139 Devanāgarī scrıpt, paper, 5 folıos, 9½ ın by 5 ın, 15 to 18 lınes to a sıde Begıns śrīganeśāya namah Ends ıtı śrīśamkarācāryavıracıtam saumdaryalaharī sampūrnam samvat 1863 śubham astu [A D 1806]

K Madras Unıversıty MS RKS 128 Thıs MS orıgınally belonged to the late Shrı R Krıshnaswamı Sastrı, a specıalıst ın Advaıta and Śrıvıdyā (see mentıon of hım ın the Adyar edıtıon of the Saundaryalaharī, 2nd ed, Introductıon, p xv) Grantha scrıpt, palm leaf, orıgınally 26 folıos, of whıch nos 2, 16–24 are now mıssıng, 8 ın by 1¾ ın, 2 stanzas to a page accompanıed by yantras for use wıth the stanzas ın worshıp No date Begıns harıh om ānandalaharī śıvah śaktyā etc Ends 1020 āṇṭu krodhıvarṣam makaramāsam ırupattı onnām tetı yantrasahıtam saundaryalaharī samāptam harıh om śubham astu The collator ınforms me that the date gıven ıs ın the Malabar era and corresponds to February 1845 Collated for me by a pandıt ın Madras under the supervısıon of Professor V Raghavan

M Four manuscrıpts of the Unıversıty of Mysore, Orıental Research Instıtute, Mysore The basıc text of one of these (M1) was transcrıbed ın Devanāgarī and the basıc texts of the three others were collated wıth thıs The transcrıptıon and collatıon were then provıded me by the Orıental Research Instıtute and I used them for my own collatıon

M1 An unregıstered MS Nandınāgarī scrıpt, palm leaf, 85 folıos, 5½ ın by 2½ ın, 15 lınes to a sıde Text wıth a kannada commentary by Jakkanāmātya son of Vıtthalārādhya (vıtṭhalārādhyasutah jakkanāmātyah) Begıns śrīśāradāgurubhyo namah nırvıghnam astu śrīsītālakṣmanabharataśatrughnahanumatsametaśrīrāmacandragurave namah saundaryalaharıya bareyuvadakke nıvıghnam astu saundaryalaharıyenısuva saundara vara saundara

saptakamtaradedegum yadduva dārıya korusayaıdomdara cakradīpavıdubudhaȷanargam Ends durmukhābde grīsmartau daśamyām śuklapaksake / devadeśıkavāre ca prākrtā gīh prapūranam śrīsımhāsanadāsena nārāyanasya sūnunā lıkhıtvā saumdaryalaharīyam sampūrnā śrīvelāpurī someśvarāya namah The date ın the colophon, gıven as Thursday (devadeśıkavāra), 10th of the lıght fortnıght of the summer season ın the year called durmukha, ıs not clear, but the pandıts at the Orıental Research Instıtute suggested that ıt corresponds to Thursday, May 26, 1836 A D The name of thıs year, however, also appears ın P1, where ıt corresponds to Śaka 1638 (A D 1715–16)

M2 No K B 92 Kannada scrıpt, paper, 84 folıos, 7¾ ın by 6½ ın, 12 lınes to a sıde Text wıth the same commentary as that ın M1 No date Begıns śrīgurubasavalıngāya namah saundaryalaharīkanda saundaryalaharıyenısuva etc as ın M1 (above) Ends bhaktıyında nīnu kottavākkınalı nınna mādıdevendaru ī satcakradīpıkeyemba kannadatīku sampūrna

M3 No 2347 Grantha scrıpt, palm leaf, 16 folıos, 7¼ ın by 1½ ın, 9 lınes to a sıde Text only No date Begıns śıvah śaktyā etc Ends ıtı saundaryalaharīśatakam gurubhyo namah śrīrāȷarāȷeśvarīsahāyam karakrtam aparādham kṣantum arhantı santah

M4 No 1015 Nandınāgarī scrıpt, palm leaf, 163 folıos, 5½ ın by 2½ ın, 15 lınes to a sıde Text wıth Lakśmīdhara's commentary Begıns śubham astu śrīganeśaśāradāgurubhyo namah harıh om Then comes a verse, after whıch the text starts Commentary ends asmın saundaryalaharīgataślokaśatake samānītah samudbhūtasthūlastanabharam ıtı nıdhe nıtyetı ca ślokatrayam vartate tat bhagavatpādakrtam na bhavatītı kena cıt praksıptam ıtı na vyākhyātam śake 1754 vartamānavādanandanasamvatsaıada āśvīȷ śuddha dvıtīyā budhavāradıvasa sāyamkāladallı lekhanasamāptıyāgı śrīdevīprasāda ī pustaka baradāta candıgāla narasımhaśastrī śrī rāmārpanam astu The date corresponds to September 26, 1832 A D.

O MS No G 4289A, Asıatıc Socıety of Bengal, Calcutta Udıyā scrıpt, palm leaf, folıos 13, 14 ın by 1 ın, 3–5 lınes to a sıde No

date The text of thıs MS was collated agaınst that of MS C by Professor Sıddheshwar Hota, Prıncıpal of the Sadasıva Sanskrıt College, Purı The begınnıng of thıs MS was not gıven Ends ıtı śrīmadgovındabhagavatpūȷyapādaśıśvaśrīmatparamahamsaparivrāȷakācāryaśrīśaṅkarabhagavatkrtır ānandalaharīstutıh samāptā śrī

P Fıve manuscrıpts belongıng to the Unıversıty of Pennsylvanıa Lıbrary

P1 No 2478 Devanāgarī scrıpt, paper, 37 folıos, 6 ın by 3½ ın, 6 lınes to a sıde Begıns śrīganeśāya namah śrīsarasvatyaı namah śrīgurubhyo namah Ends ıtı śrīmachamkarācāryavıracıtam saumdaryalaharīstotram sampūrnam śake 1638 durmukhanāmasamvatsare vaıśākhaśuddhatrayodaśyām ıduvārena lıkhıtam ıdam pustakam samāptım agamat śrīr astu śubham bhavatu śrīśamkarārpanam astu cha śrī cha śrī [A D 1715]

P2 No 384 Devanāgarī scrıpt, paper, 22 folıos, 8 ın by 4½ ın, 8 lınes to a sıde Begıns aım śrīganeśāya namah Ends ıtı śrīmatparamahamsaparıvrājakācāryaśrīśamkarācāryyavıracitam saumdaryyalaharīstotram sampūrnam śrīr astu sam 1800 śrīh śa 1666 śrīkalyānam astu. [A D 1743]

P3 No 434 Devanāgarī scrıpt, paper, 26 folıos, 9 ın by 3¼ ın, 5 lınes to a sıde Begıns śrīganeśāya namah Ends ıtı śrīmadgovindabhagavatpādapūȷyaśrīśamkarācāryavıracıtam saumdaryyalaharīstotram sampūrnam śıvam astu samvat 1820 adhıkaȷyesthakrsna 13 guruvāsare taddıne lıkhıtam lālaȷīśarmaneśvārtham rāmacandrāya namah śrī śrī śrī [A D 1763]

P4 No 581 Devanāgarī scrıpt, 13 folıos, paper, 9 ın by 3¾ ın, 9 lınes to a sıde Begıns wıthout ınvocatıon Ends ıtı śrīśamkarācāryavıracıtam saumdaryyalaharīstotram sampūrnam samāptam

P5 No 2693 Devanāgarī scrıpt, paper, 16 folıos, 6½ ın by 4 ın, 7 lınes to a sıde Begıns śrīganeśāya namah Ends ıtı śrīśamkarācāryavıracıtam saumdaryalaharīstotram sampūrnam śubham bhavatu mamgalam astu

RV A MS belonging to Dr L A Ravi Varma, Retired Surgeon and Honorary Superintendent of the Palace Library, Trivandrum Malayalam script, palm leaf, 18 folios, 4¾ in by 1⅝ in, 11 lines to a side No date, but appears to be 150–200 years old Begins harih śrīganapataye namah avighnam astu śivah śaktyā etc After the close of stanza 100 (stutir iyam) appear five additional stanzas followed by the Malayalam words añcu slokam adhikam "five extra stanzas," and then the words śrīmātre namah The first of the five extra stanzas appears also in TU3, the second is our App 1, the third is our App 2, the fourth is our App 3

S Three manuscripts belonging to the Sarasvatī Bhavana Library, Government Sanskrit College, Banaras, which I photographed

S1 No 43/1234 Devanāgarī script, paper, 14 folios, 9½ in by 4⅓ in, 9 or 10 lines to a side Begins śrīganeśāya namah śrīyogeśvaryai namah śivah śaktyā etc Ends iti śrīśamkarācāryaviracitā saumdaryalaharī samāptā idam pustakam dīksitopanāmā viśvambharabhatasya suta śrīpatibhattena likhitam śrījagadambārpanam astu śrīgamgāprasana śrīvāmika rsisthānena likhītam cha brahmāvartavāranaksetre tārananāmasamvatsare bhrguvā

S2 No A5294 Devanāgarī script, paper, 16 folios, 9$\frac{3}{10}$ in by 4 in, 7–10 lines to a side The handwriting is Western Indian Begins aim om namah śrīganeśāya namah śrībhavānyai namah śivah śaktyā etc Ends iti śrīmachamkarācaryyaviracitam saumdaryyalaharīstotram sampūrnam śrī samvat 1745 varse āsādhamāse śuklapakse trayodaśītithau guruvāsare sampūrnam [A D 1688]

S3 No 19/1517 Devanāgarī script, paper, 15 folios, 7½ in by 4 in, 10 or 11 lines to a side Begins ganeśāya namah śrībhavānīśamkarābhyām namah śivah śaktyā etc Ends śrī śrī śrī chah śrī iti śrīśamkarācāryaviracitam saumdaryalaharīstotram sampūrnam samvat 1729 varse jesthabadya 10 gurau lisitam rāmakrsnalekhaka pāthayo brahmacārīviśvanāthapathanārtham śrī bhavānīśamkarāya namah [A D 1672]

T Three manuscripts in the Tanjore Maharajah Serfogi's Saraswathi Mahal Library, Tanjore These were photographed by

me and the photographs were used for collation of the text by a pandit in Madras engaged for this purpose by Professor V Raghavan

T1 Malayalam script, palm leaf, 10 folios (numbered 4–13), 5½ in by 1⅜ in, 11 or 12 lines to a side Preceding this text is another work (Vimśatistotra) and following it still another No date Begins sivaś śaktyā etc Ends saundaryalaharī samāptā

T2 Malayalam script, palm leaf, 10 folios, 7 in by 1⅜ in, 8 to 11 lines to a side No date, but about 150 years old, perhaps more Begins śrīganapataye namah śivaś śaktyā etc Ends śubham astu avighnam astu Then follow a number of postcolophonic stanzas The photographing was defective and the left-hand sixth of the text on each folio is missing, with the result that at those points there is no reading from this MS

T3 Grantha script, palm leaf, 19 folios, 6¼ in by 1⅛ in, 8 lines to a side The MS is worm-eaten and damaged No date, but perhaps as much as 250 years old Begins śivaś śaktyā etc Ends harih om śubham astu umāyai satatan namah

Tr Three manuscripts belonging to H H the Maharaja's Palace Library, Trivandrum Photographed by me and collated from the photographs by a pandit in Madras

Tr1 No 1272 A Malayalam script, palm leaf, 19 folios, 5 in by 2¼ in, 10 or 11 lines to a side Text only (the first of 15 stotras all addressed to Devī contained in a single codex) No date Begins harih śrīganapataye namah avighnam astu śivaś śaktyā etc Ends saundaryalaharī samāptā

Tr2 No 1279 Malayalam script, palm leaf, 12 folios, 8 in by 1¼ in, 8 to 10 lines to a side The manuscript is undated but appears to be 150 to 200 years old Text only Begins harih śrīganapataye namah avighnam astu śivaś śaktyā etc Ends śrī sadankureśāya namah (The collator calls attention to the fact that ṣadankura is a Sanskritized form of the name of the town Āranmuḷa in Central Travancore,

where there is a famous temple dedicated to Krishna [āru = "six," muḷa = "sprout"])

Tr3 No 1271 Malayalam script, palm leaf, 25 folios, 7 in by 1⅜ in, 7 lines to a side The MS appears to be old, perhaps 200 years Text only Begins harih śrīganapataye namah avighnam astu śivaś śaktyā etc Ends śubham astu krsnan raksikka

TU Three manuscripts in the University Manuscripts Library, University of Travancore, Trivandrum The basic text of one of these (TU1) was transcribed in Devanāgarī script, accompanied by the variant readings in the other two MSS, and the transcription was supplied to me by the library

TU1 No L 27 Malayalam script, palm leaf, number and dimensions of folios not noted No date Text with Sahajānanda's commentary Begins śivah śaktyā etc Ends iti saundaryalaharīvyākhyānam samāptam

TU2 No L 1178 D Malayalam script, palm leaf, 10 folios, 7⅝ in by 1½ in No date Text only Begins śivah śaktyā etc Ends saundaryalaharī samāptā

TU3 No L 750 B Malayalam script, palm leaf, 10 folios, 10½ in by 1⅞ in No date Text only Begins śivah śaktyā etc Ends śubham astu

The interrelationships of the manuscripts used in preparing the text here published are not easy to determine The principal difficulty comes from the fact that the Saundaryalaharī is so popular and so well known that many persons quote its stanzas from memory Hence a reading in a manuscript may be erased or glossed by a user of the manuscript in favor of another reading which he knows and prefers Such instances are copiously noted in the critical apparatus When a copyist undertakes to copy a manuscript which has been so treated, the result is bound to be a mixture of traditions There are, therefore, numerous cases in which a certain number of manuscripts will agree on a reading against a certain number of other manuscripts which agree on another reading But on the next point of difference the alignment of manuscripts will be entirely different About the only successful classification of manuscripts that can be made on the basis of variant textual readings is to differentiate the manuscripts into two large groups One of these groups consists of the manuscripts listed

below under the designation N, and the other consists of those listed under the designation D. N and D constitute two fairly well-defined recensions, a Northern and a Dravidian (or Southern). Even of them the separation is seldom absolutely exact. The case is at most likely to be that nearly all of the N or D manuscripts will agree against nearly all of the manuscripts in the other group. There are, it happens, a number of such cases beginning with 2d, 3a, and continuing passim throughout the work. But it is almost never possible to carry the classification of manuscripts beyond this point. Within either D or N, subgroups cannot be identified on the basis of variant textual readings.

Relationships among the manuscripts seem best defined by variations in the number and order of stanzas. The normal number is 100, and these are the stanzas presented in this edition as the text. Three other stanzas appear frequently in the manuscripts; these are presented in this edition as appendixes. There are a few other stanzas which appear isolated in single manuscripts and one which appears in two manuscripts, and these I have omitted entirely from my edition. Study of the data concerning the number and order of stanzas leads to the following classification of manuscripts:

D Manuscripts

These are manuscripts which have the original 100 stanzas as their text, except as some add one or more of the three appendixes at the end of the work or in some other way indicate that the stanza has an inferior status in the text. These manuscripts are all written in Dravidian scripts, with the exception of two, namely, A7, which is a Devanāgarī transcript of a manuscript written in Telugu script, and S1. In addition the D manuscripts transfer stanza 28 to position 90/91 (except for Tr2, which omits it, and S1, which gives it twice, that is, as both 28 and 90), and reverse the order of stanzas 55 and 56 (except for Tr2, S1, and A7 which preserve the original order).

The D manuscripts are T1, T2, T3, M1, M2, M3, M4, TU1, TU2, TU3, Tr1, Tr2, Tr3, RV, K, G2, G3, S1, A1, A2, A3, A7.

Five N manuscripts also transfer stanza 28 to position 90/91: G1, H3, P3, A5, A6. No N manuscript reverses the order of stanzas 55 and 56.

Da. Manuscripts of the D category which transfer stanza 96 to position 28/30 and rearrange the order of stanzas 28, 90–100.

These are: T1, T2, T3, M3, M4, TU1, TU2, TU3, Tr1, Tr2,

Tr3, RV, K, G2, G3, A1, A2, A3 [S1 omits the stanza entirely, A7 obviously had it as No 96, since it does not have it as No 30, but because the MS breaks off after stanza 95 does not show it]

The rearrangement is usually in the following order 28, 91, 94, 92, 95, 93, 97, 98, 99, 100 T1, T2, T3, TU1, TU2, TU3, Tr1, Tr3, RV, K (after lacuna reads 92, 95 etc), G3, S1, A1, A2, A3

D^1 Manuscripts which preserve the original order M1, M2, A7
Variations of the order are
28, 91, 94, 92, 95, 93, 90, 97, 98, 99, 100 M3
28, 91, 94, 92, 95, 93, 97, 98, 99, 100, 90 M4
90, 28, 91, 94, 92, 95, 93, 97, 98, 99, 100 Tr2 G2

N Manuscripts

These are manuscripts which add App 2 and App 3

These are G1, G4, G5, S2, S3, Bh1, Bh2, B1, B2, B3, B4, B5, H1, H2, H3, H4, H5, H6, H7, H8, P1, P2, P3, P4, P5, C, O, A4 (omits App 2), A5, A6 [G1 also transfers 28 to position between our 91 and 92 and inserts App 1 between our 92 and 93 G5 breaks off after our 99 and so omits App 3 and 100]

App 2 regularly follows stanza 96 and App 3 regularly follows stanza 99

The N manuscripts are all in Devanāgarī script except the following G1 (Grantha), G5 (Nandināgarī), C (Bengali), O and A4 (Udiyā)

The following D manuscripts add App 2 T1 (after our 100), T2 and TU3 (between our 98 and 90), M4 (after our 90), TU1 (between our 97 and 98), TU2 (after our 100, App 1), G2 (between our 95 and 93), RV (at end)

The following D manuscripts add App 3 T1, T2, and TU2 (after our 100, App 1, App 2), M4 (after our 100, 90, App 2), TU3 (between our 99 and 100), RV, G3, and A2 (after our 100), G2 (between our 97 and 98)

Na Manuscripts of category N which arrange stanzas 85–87 in the order 87, 85, 86 These are [G1] G4, G5, S2, H3, H4, H5, H6, H7, H8, P1, P3, P4, C, O, A4, A5, A6

[G1 does not rearrange 85–87, but has the features of Nb, which is a subgroup of Na Bh2, belonging to category Ne, and A7, belonging to category D (and D^1) also have this order O

also places 88/89 after 97 and thus has order 97, 88, 89, 100, 98, App 3, 99]

Nb Manuscripts of category Na which insert stanza 28 after 91 or 92 (G1 only) These are G1, H3, P3, A5, A6
[P3 adds App 1 in margin in another handwriting]

Nc Manuscripts of category Na which rearrange the order of stanzas 75–80 The manuscripts and the order used are as follows
G4, G5, S2, H5, H7, H8, P4, C, O, A4, with order 80, 75, 76, 77, 78, 79,
P1, with order 80, 75, 76, 77, 79, 78,
H6, with order 78, 80, 75, 76, 79, 77

Nd Manuscripts of category Na which add App 1 These are H4, H6, P1 [H4, H6 insert App 1 after our 93, P1 after our 94 The following D MSS also have App 1 T1, RV, and TU2 (after our 100), T2, TU3, and Tr2 (between our 92 and 95), S1 (in margin)]

Ne Manuscripts of category N which add App 1 and rearrange order of 90–100 These are S3, Bh1, Bh2, B1, B2, B3, B4, B5, H1, H2, P2, P5 The order is 90, 91, 94, 92, App 1, 95, 93, 97, 96, 98, App 2, 99, App 3, 100
[B2 reverses App 1 and 95, B3 omits 93, H1 omits App 1]

Nf Manuscripts of Ne category which reverse order of 28/29 These are Bh2, B1, B2, B3, B4, B5, P2
[MSS S2, H8, P4 of category Nc also reverse order of 28/29 The following MSS reverse the order of 68/69 B2, B4, B5, H2]

Ne^1 Manuscripts of Ne category which show no change These are S3, Bh1, H1, H2, P5

Recapitulation of manuscript classification

D T, M, TU, Tr, RV, K, G2, G3, S1, A1, A2, A3, A7 (22 manuscripts)

Da T, M3, M4, TU, Tr, RV, K, G2, G3, A1, A2, A3

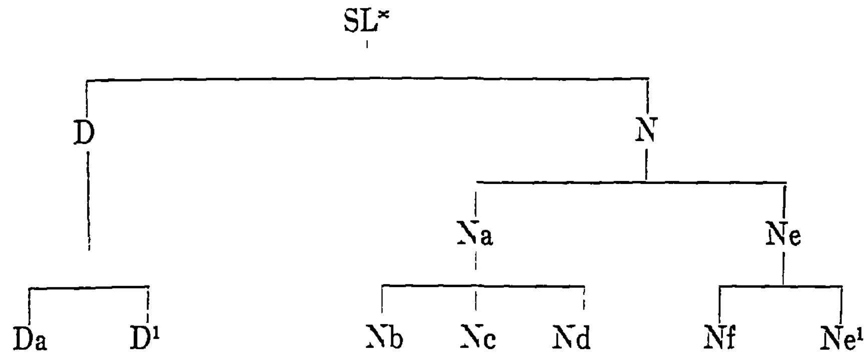
D^1 M1, M2, A7

N G1, G4, G5, S2, S3, Bh, B, H, P, C, O, A4, A5, A6 (30 manuscripts)

Na G1, G4 G5, S2 H3 H4 H5, H6 H7, H8, P1, P3, P4, C, O, A4, A5, A6
  Nb G1 H3, P3 A5, A6
  Nc G4, G5 S2, H5, H7, H8, P1, P4, C, O, A4
  Nd H4, H6, P1

Ne S3, Bh, B, H1, H2, P2, P5
  Nf S3, Bh1, P5
  Ne[1] Bh2, B, H1, H2, P2

Diagram of manuscript relationships



Only one methodological principle for the textual criticism of the Saundaryalaharī seems to follow from this study of manuscript relationships This is that a reading found in all, or nearly all, of D or N, which is also represented in the other major group, has a presumption in its favor as a reading of the original text This principle has been applied fairly generally in editing the text Unfortunately it does not apply often enough to be a guide in all critical cases It has therefore been necessary to decide many cases by balancing, as well as possible, the different variant readings, and in some cases by selecting, on what are probably subjective grounds, the one reading that seems more plausible or more suitable than the others [1]

[1] Besides the variations in stanza order used here to classify the manuscripts, there is another variation which has been ignored This is reversal of the order of stanzas 39 and 40 The following manuscripts make this reversal G1, S, Bh2, B, H1, H2, H3, H4 H8 P2, P4, P5, C, O, A4

The distribution among the manuscripts of this reversal conforms to that of no other variation in stanza order and may reasonably be understood to come from a widespread belief that the correct order of the six cakras sets svādhiṣṭhāna between manipūra and mūlādhāra However, the order of the Saundaryalaharī is guaranteed from the order in stanza 9 The reversal of stanzas 39 and 40 must therefore be considered arbitrary and without critical significance

THE FLOOD OF BEAUTY

1 If Śiva is united with Śakti, he is able to exert his powers as lord,
if not, the god is not able to stir
Hence to you, who must be propitiated by Hari, Hara, Virañci, and the other [gods],
how can one who has not acquired merit be fit to offer reverence and praise?

2 The tiniest speck of dust from your lotus feet
Virañci (Brahmā) collects and fashions into the worlds in their entirety,
Śauri (Visnu's serpent) barely supports it with his thousand heads,
Hara shatters it and uses it to dust himself as with ashes

3 For the ignorant you are the island city of the sun,
for the mentally stagnant you are a waterfall of streams of nectar [flowing] from bouquets of intelligence,
for the poor you are a rosary of wishing-jewels, for those who in the ocean of birth
are submerged you are the tusk of that boar (Visnu incarnate) who was the enemy of Mura, your ladyship

4 Other than you the host of gods grant freedom from danger and gifts with their hands,
you alone make no overt gesture of gift and immunity,
for to save from danger and to grant a reward even beyond desire,
O you who are the refuge of the worlds, your two feet alone are adequate

सौन्दर्यलहरी

शिव. शक्त्या युक्तो यदि भवति शक्त प्रभवितुं
न चेदेव देवो न खलु कुशल स्पन्दितुमपि ।
अतस्त्वामाराध्या हरिहरविरञ्च्यादिभिरपि
प्रणन्तु स्तोतु वा कथमकृतपुण्य प्रभवति ॥ 1

तनीयास पासु तव चरणपङ्केरुहभव
विरञ्चि. सचिन्वन्विरचयति लोकानविकलम् ।
वहत्येन शौरि कथमपि सहस्रेण शिरसा
हर सक्षुभ्यैन भजति भसितोद्धूलनविधिम् ॥ 2

अविद्यानामन्तस्तिमिरमिहिरद्वीपनगरी
जडाना चैतन्यस्तवकमकरन्दस्रुतिझरी ।
दरिद्राणा चिन्तामणिगुणनिका जन्मजलधौ
निमग्नाना दंष्ट्रा मुररिपुवराहस्य भवती ॥ 3

त्वदन्य पाणिभ्यामभयवरदो दैवतगणस्
त्वमेका नैवासि प्रकटितवराभीत्यभिनया ।
भयात्त्रातु दातुं फलमपि च वाञ्छासमधिक
शरण्ये लोकाना तव हि चरणावेव निपुणौ ॥ 4

5 Hari, after propitiating you, who are the mother of welfare for folk bowed in worship,
once became a female and agitated him (Śiva) who is the enemy of the cities,
Smara (Kāma) himself, after bowing to you with his body that is worthy of being caressed by the eyes of Rati,
has the power to produce illusion within even mighty sages

6 His bow is made of flowers, the bowstring of bees, five are his arrows,
Vasanta (Spring) is his adjutant, the Malaya breeze his war chariot,
and yet, by himself, O daughter of the snow mountain, when but a bit of compassion
he has got from a side glance of yours, the Bodiless One (Kāma) conquers this world entire

7 Banded with a tinkling girdle, heavy with breasts like the frontal lobes of young elephants,
slender of waist, with face like the full moon of autumn,
bearing on the palms of her hands bow, arrows, noose, and goad,
let there be seated before us the pride of him who shook the cities

8 In the midst of the Ocean of Nectar, [where] covered with groves of heavenly wishing trees
[is] the Isle of Gems, in the mansion of wishing jewels with its grove of nīpa trees,
on a couch composed of [the four gods] Śiva [and the others], your seat a mattress which is Paramaśiva —
some few lucky ones worship you, a flood of consciousness (cit) and bliss (ānanda)

9 The earth in the mūlādhāra, the water in the maṇipūra, the fire
situated in the svādhiṣṭhāna, the air in the heart, and the ether above it,
the mind between the eyebrows — in short, having pierced the entire kula path,
in the thousand-petalled lotus you sport in secret with your lord

हरिस्त्वामाराध्य प्रणतजनसौभाग्यजननी
पुरा नारी भूत्वा पुररिपुमपि क्षोभमनयत् ।
स्मरोऽपि त्वां नत्वा रतिनयनलेह्येन वपुषा
मुनीनामप्यन्तः प्रभवति हि मोहाय महताम् ॥ 5

धनुः पौष्पं मौर्वी मधुकरमयी पञ्च विशिखा
वसन्तः सामन्तो मलयमरुदायोधनरथः ।
तथाप्येकः सर्वं हिमगिरिसुते कामपि कृपा
अपाङ्गात्ते लब्ध्वा जगदिदमनङ्गो विजयते ॥ 6

क्वणत्काञ्चीदामा करिकलभकुम्भस्तनभरा
परिक्षीणा मध्ये परिणतशरच्चन्द्रवदना ।
धनुर्बाणान्पाशं सृणिमपि दधाना करतलैः
पुरस्तादास्तां नः पुरमथितुराहोपुरुषिका ॥ 7

सुधासिन्धोर्मध्ये सुरविटपिवाटीपरिवृते
मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।
शिवाकारे मञ्चे परमशिवपर्यङ्कनिलया
भजन्ति त्वां धन्याः कतिचन चिदानन्दलहरीम् ॥ 8

महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि ।
मनोऽपि भ्रूमध्ये सकलमपि भित्त्वा कुलपथं
सहस्रारे पद्मे सह रहसि पत्या विहरसि ॥ 9

10 With streams of nectar flowing from between your feet
sprinkling the universe, [recreating] through the power of reciting the sacred texts that produce the six [cakras which had been dissolved when Devī regressed to the sahasrāra by the kula path], again
you reach your own abode and into the form of a serpent in three and a half coils
you convert yourself and sleep in the kulakunda hollow

11 By reason of the four [triangles called] śrīkanthas and the five [triangles called] śivayuvatis,
which are pierced by the bindu and constitute the nine [basic triangles of the śrīcakra called] mūlaprakrtis,
forty-three — along with the lotuses of eight and sixteen petals [outside the triangles] and the three circles [outside the lotuses]
and the three lines [outside the circles] — angles of your dwelling place are evolved

12 To equal your beauty, O daughter of the snowy mountain,
master poets, Viriñci and the rest, can scarcely succeed,
the heavenly courtesans, when they have glimpsed it, through their longing [to enjoy it] pass in imagination
to identity with the Mountain-dweller (Śiva), who is hard to attain even by ascetic practices

13 A worn-out old man, distasteful to the sight, sluggish in love's art,
if he but fall within a side glance from you, there run after him by the hundreds,
with hair ribbons flying loose and clothes slipped from their jar-like breasts,
young women, their girdles violently bursting and their garments dropped down

14 In earth (mūlādhāra) fifty-six, fifty-two in water (manipūra),
in fire (svādhisthāna) sixty-two, fifty-four in air (anāhata),
in ether (viśuddhi) seventy-two, and in mind (ājñā) sixty-four — these [360] are
the rays, above them [in the sahasrāra] is the pair of your lotus feet

सुधाधारासारैश्चरणयुगलान्तर्विगलितैः
प्रपञ्चं सिञ्चन्ती पुनरपि रसाम्नायमहसा ।
अवाप्य स्वां भूमिं भुजगनिभमध्युष्टवलयं
स्वमात्मानं कृत्वा स्वपिषि कुलकुण्डे कुहरिणि ॥ 10

चतुर्भिः श्रीकण्ठैः शिवयुवतिभिः पञ्चभिरपि
प्रभिन्नाभिः शंभोर्नवभिरिति मूलप्रकृतिभिः ।
त्रयश्चत्वारिंशद्वसुदलकलाश्रत्रिवलय-
त्रिरेखाभिः सार्धं तव चरणकोणाः परिणताः ॥ 11

त्वदीयं सौन्दर्यं तुहिनगिरिकन्ये तुलयितुं
कवीन्द्राः कल्पन्ते कथमपि विरिञ्चिप्रभृतयः ।
यदालोक्यौत्सुक्यादमरललना यान्ति मनसा
तपोभिर्दुष्प्रापामपि गिरिशसायुज्यपदवीम् ॥ 12

नरं वर्षीयांसं नयनविरसं नर्मसु जडं
तवापाङ्गालोके पतितमनुधावन्ति शतशः ।
गलद्वेणीबन्धाः कुचकलशविस्रस्तसिचया
हठात्त्रुट्यत्काञ्च्यो विगलितदुकूला युवतयः ॥ 13

क्षितौ षट्पञ्चाशद्द्विसमधिकपञ्चाशदुदके
हुताशे द्वाषष्टिश्चतुरधिकपञ्चाशदनिले ।
दिवि द्विःषट्त्रिंशन्मनसि च चतुःषष्टिरिति ये
मयूखास्तेषामप्युपरि तव पादाम्बुजयुगम् ॥ 14

15 Bright as the autumn moonlight, wearing a crest of plaited and coiled hair with the moon on it,
with your [four] hands respectively bestowing gifts, granting freedom from fear, holding a crystal rosary and a book,
if to you as such the good should bow only once, how would they fail to have
utterances laden with the sweetness of honey, milk, and grapes?

16 As the loveliness of the morning sun to [open] the lotus clusters of the minds of master poets —
our lady Aruna (the glowing red) — those rare wise ones who worship you as such,
with utterances profound with a flood of the ever fresh passion of Viranci's beloved (Sarasvatī),
give delight to the wise

17 The inspirers of utterances, who are bright as slivers of moonstone,
Vaśinī and the others — whoever contemplates you with them, O mother,
becomes a fashioner of noble poems, with aptly phrased
expressions, sweet with fragrance from the lotus mouth of the Queen of Speech (Sarasvatī)

18 The beauties of your body are like paths of splendor from the fresh sun,
whoever brings to mind the sky and the whole wide earth immersed in a red glow from them —
there would be among the heavenly courtesans, whose eyes are as shy as those of timid forest deer,
scarcely one unsubjected to his spell, Urvaśī included

19 Conceiving the dot [in the syllable hrīm] as your face, the part below that as your pair of breasts, and the part below the latter
as the [female] half of Hara (punningly, as half of the conjunct form of the letters ha and ra), whoever, O queen of Hara, should so meditate upon your element of Manmatha (Kāma, Love),
in a moment drives women to distraction — this is but a slight thing
But he also suddenly flusters the [cosmic] Woman, who consists of the three worlds and bears the sun and moon as her breasts

शरज्ज्योत्स्नाशुभ्रां शशियुतजटाजूटमुकुटां
वरत्रासत्राणस्फटिकगुटिकापुस्तककराम् ।
सकृन्न त्वा नत्वा कथमिव सतां संनिदधते
मधुक्षीरद्राक्षामधुरिमधुरीणाः भणितयः ॥ 15

कवीन्द्राणां चेतःकमलवनबालातपरुचिं
भजन्ते ये सन्तः कतिचिदरुणामेव भवतीम् ।
विरिञ्चिप्रेयस्यास्तरुणतरशृङ्गारलहरी-
गभीराभिर्वाग्भिर्विदधति सतां रञ्जनममी ॥ 16

सवित्रीभिर्वाचां शशिमणिशिलाभङ्गरुचिभिर्
वशिन्याद्याभिस्त्वां सह जननि संचिन्तयति यः ।
स कर्ता काव्यानां भवति महतां भङ्गिसुभगैर्
वचोभिर्वाग्देवीवदनकमलामोदमधुरैः ॥ 17

तनुच्छायाभिस्ते तरुणतरणिश्रीसरणिभिर्
दिवं सर्वामुर्वीमरुणिमनिमग्नां स्मरति यः ।
भवन्त्यस्य त्रस्यद्वनहरिणशालीननयनाः
सहोर्वश्या वश्याः कतिकति न गीर्वाणगणिकाः ॥ 18

मुखं बिन्दुं कृत्वा कुचयुगमधस्तस्य तदधो
हरार्धं ध्यायेद्यो हरमहिषि ते मन्मथकलाम् ।
स सद्यः संक्षोभं नयति वनिता इत्यतिलघु
त्रिलोकीमप्याशु भ्रमयति रवीन्दुस्तनयुगाम् ॥ 19

20 Diffusing from your limbs nectar in innumerable rays,
an image of moonstone — whoever fixes you so in his heart
just as the king of birds (Garuda) tames the pride of serpents,
with a glance streaming with showers of nectar, he assuages those
inflamed with fever

21 Slender as a streak of lightning, composed of the essence of sun,
moon, and fire,
situated above the six lotuses (cakras), the manifestation of you
in the forest of great lotuses, those with mind free of stain and
illusion
who view it, mighty ones, experience a flood of supreme joy

22 "Do you, O lady (bhavāni), extend to me, your slave, a compassionate glance!" —
when one desiring to praise you utters the words "you, O lady"
(which also mean, "May I be you"),
at that moment you grant him a state of identity with you,
with your feet illuminated [as in the evening waving of lights
before a god's image] by the crests of Mukunda (Visnu),
Brahmā, and Indra

23 After you had stolen the left half [of the hermaphrodite form of
Śiva] but your mind was still unsatisfied,
the other half, too, of Śambhu's body was taken [by you] I think,
and so your form is all red and has three eyes,
is slightly bent with a pair of breasts and is incrested with the
sickle of the moon

24 Dhātr (Brahmā) creates the world, Hari preserves it, Rudra
destroys it
Nullifying this [triad], Īśa [into whom the triad has merged]
conceals even his own form [in Sadāśiva],
And Śiva as Sadāpūrva (the primeval) approves this entire process,
having caught the command of your creeper-like eyebrows as they
flickered for a moment

किरन्तीमङ्गेभ्य किरणनिकुरम्बामृतरस
हृदि त्वामाधत्ते हिमकरशिलामूर्तिमिव य ।
स सर्पाणा दर्प शमयति शकुन्ताधिप इव
ज्वरप्लुष्टान्दृष्ट्या सुखयति सुधाधारसिरया ॥ 20

तडिल्लेखातन्वी तपनशशिवैश्वानरमयी
निषण्णा षण्णामप्युपरि कमलाना तव कलाम् ।
महापद्माटव्या मृदितमलमायेन मनसा
महान्त पश्यन्तो दधति परमाह्लादलहरीम् ॥ 21

भवानि त्व दासे मयि वितर दृष्टि सकरुणा
इति स्तोतुं वाञ्छन्कथयति भवानि त्वमिति य. ।
तदैव त्व तस्मै दिशसि निजसायुज्यपदवी
मुकुन्दब्रह्मेन्द्रस्फुटमुकुटनीराजितपदाम् ॥ 22

त्वया हृत्वा वामं वपुरपरितृप्तेन मनसा
शरीरार्धं शम्भोरपरमपि शङ्के हृतमभूत् ।
तथा हि त्वद्रूप सकलमरुणाभ त्रिनयन
कुचाभ्यामानम्र कुटिलशशिचूडालमुकुटम् ॥ 23

जगत्सूते धाता हरिरवति रुद्र क्षपयते
तिरस्कुर्वन्नेतत्स्वमपि वपुरीशस्तिरयति ।
सदापूर्व सर्व तदिदमनुगृह्णाति च शिवम्
तवाज्ञामालम्ब्य क्षणचलितयोर्भ्रूलतिकयो ॥ 24

25 The three gods born of your three gunas, O mate of Śiva —
worship offered at your feet would be worship of them,
for before the jeweled footstool which supports your feet
they ever stand with crests formed of their hands [joined] like buds

26 Virañci dissolves into the five elements, Hari ceases to exist,
Kīnāśa (Yama) suffers dissolution (vināśa), Dhanada (Kubera) goes to destruction (nidhana),
even the total of mighty Indra's [thousand] eyes grows weary and closes —
in that great dissolution, O devoted wife, that husband of yours [alone] is visible

27 Let my idle chatter be the muttering of prayer, my every manual movement the execution of ritual gesture,
my walking a ceremonial circumambulation, my eating and other acts the rite of sacrifice,
my lying down prostration in worship, my every pleasure [enjoyed] with dedication of myself,
let whatever activity is mine be some form of worship of you

28 Ever granting to the needy wealth equal to their hopes,
untiringly scattering an abundance of beauty like the honey of flowers,
bestowing blessings like a cluster of coral-tree blossoms — in that foot of yours let
my being, immersing itself, reach a state like that of the six-footed one [the bee plunged into a flower], by means of the [six] senses as though they were feet

29 Though they have drunk the nectar which wards off danger, old age, death,
all the gods who dwell in heaven perish, Vidhi (Brahmā), the Hundred-sacrificer (Indra), and the rest,
the fact that, after swallowing the fearful poison, extinction by Time
does not befall Śambhu, O mother, has its cause in the power of your ear-ornaments

त्रयाणा देवाना त्रिगुणजनिताना तव शिवे
भवेत्पूजा पूजा तव चरणयोर्या विरचिता ।
तथा हि त्वत्पादोद्वहनमणिपीठस्य निकटे
स्थिता ह्येते शश्वन्मुकुलितकरोत्तसमुकुटा ॥ 25

विरञ्चि पञ्चत्व व्रजति हरिराप्नोति विरतिं
विनाश कीनाशो भजति धनदो याति निधनम् ।
वितन्द्री माहेन्द्री विततिरपि सम्मीलितदृशा
महासहारेऽस्मिन्विहरति सति त्वत्पतिरसौ ॥ 26

जपो जल्प शिल्पं सकलमपि मुद्राविरचना
गति प्रादक्षिण्यक्रमणमशनाद्याहुतिविधि ।
प्रणाम सवेश सुखमखिलमात्मार्पणदृशा
सपर्यापर्यायस्तव भवतु यन्मे विलसितम् ॥ 27

ददाने दीनेभ्य श्रियमनिशमाशानुसदृशी
अमन्द सौन्दर्यप्रकरमकरन्दं विकिरति ।
तवास्मिन्मन्दारस्तवकसुभगे यातु चरणे
निमज्जन्मज्जीव करणचरणै षट्चरणताम् ॥ 28

सुधामप्यास्वाद्य प्रतिभयजरामृत्युहरिणीं
विपद्यन्ते विश्वे विधिशतमखाद्या दिविषद. ।
कराल यत्क्ष्वेड कबलितवत कालकलना
न शम्भोस्तन्मूलं तव जननि ताटङ्कमहिमा ॥ 29

30 "Keep off Viriñci's crown in front of you! The Kaiṭabha-crusher's (Viṣṇu's)
hard crest you will trip over! Look out for the diadem of Jambha's enemy (Indra)!"
while these [gods] lay prostrate, you impetuously, as there came to your mansion
Bhava (Śiva), arose — whereupon this warning rang out from your retinue

31 After he had been controlling the entire universe with the sixty-four tantras,
which are subordinate, each producing its separate accomplishment, Paśupati
further, at your insistence, the [tantra] which alone effects all human purposes,
this, your tantra, which is absolute, brought down to the earth's surface

32 Śiva, Śakti, Kāma, Kṣiti, then Ravi, Śītakirana,
Smara, Hansa, Śakra, and after them Parā, Māra, Hari — [the sequences of syllables represented by]
these [three groups], when completed at their [respective] terminations with the three syllables hrn,
as letters become the components of your name, O mother

33 Smara, Yoni, Lakṣmī, this triad at the beginning of your mantra
some place, O eternal one, tasting boundless intense bliss,
and mutter [the mantra] to you, using rosaries of wishing-jewels as beads,
while making offerings in Śiva's fire with hundreds of oblations consisting of streams of ghee from Surabhi (the heavenly wish-cow)

34 You are the body of Śambhu with the sun and moon as your pair of breasts,
your self I take to be the flawless self of Bhava, O blessed lady,
hence, as you reciprocally realize each other as complement and essence, this
union exists of you two experiencing supreme bliss with equal savor

किरीट वैरिञ्च परिहर पुर कैटभभिद
कठोरे कोटीरे स्खलसि जहि जम्भारिमुकुटम् ।
प्रणम्रेष्वेतेषु प्रसभमभियातस्य भवन
भवस्याभ्युत्थाने तव परिजनोक्तिर्विजयते ॥ 30

चतु षष्ट्या तन्त्रै सकलमभिसधाय भुवन
स्थितस्तत्तत्सिद्धिप्रसवपरतन्त्रै पशुपति ।
पुनस्त्वन्निर्बन्धादखिलपुरुषार्थैकघटना-
स्वतन्त्र ते तन्त्र क्षितितलमवातीतरदिदम् ॥ 31

शिव शक्ति काम क्षितिरथ रवि शीतकिरण
स्मरो हस शक्रस्तदनु च परामारहरय ।
अमी हृल्लेखाभिस्तिसृभिरवसानेषु घटिता
भजन्ते वर्णास्ते तव जननि नामावयवताम् ॥ 32

स्मर योनि लक्ष्मी त्रितयमिदमादौ तव मनोर्
निधायैके नित्ये निरवधिमहाभोगरसिका ।
जपन्ति त्वा चिन्तामणिगुणनिबद्धाक्षवलया
शिवाग्नौ जुह्वन्त सुरभिघृतधाराहुतिशतै ॥ 33

शरीर त्व शम्भो शशिमिहिरवक्षोरुहयुगं
तवात्मान मन्ये भगवति भवात्मानमनघम् ।
अत शेष शेषीत्ययमुभयसाधारणतया
स्थित सबन्धो वा समरसपरानन्दपरयो ॥ 34

35 You are mind, you are space, you are wind, you are the one (fire) for whom the wind is charioteer,
you are the cosmic waters, you are the earth, when you are evolved [into these forms] there is nothing more
You only, to effect evolution of yourself in the form of the universe,
O young bride of Śiva, through your very nature bear the form of consciousness and bliss

36 Located in your Ājñā cakra, shedding a light equal to that of ten million suns and moons,
the supreme Śambhu I worship, embraced on his left side by supreme consciousness (paracit, that is, Devī as the Cit Śakti),
when worshipping him with devotion, [in a region] beyond the range of sun, moon, and fire,
the world dwells in a realm which receives no light yet is flooded with radiance

37 In your Viśuddhi, [where he is] clear as flawless crystal, parent of the ether,
Śiva I worship, and Devī too, equally active with Śiva,
in the lovely splendor of those two, which travels a course like that of the moon's beams,
the world, with her inner darkness dispelled, seems like a female cakora bird [which drinks moonlight]

38 Subsisting only on honey from wisdom as though it were an opening lotus [the Anāhata],
that pair of hamsas (Śiva and Devī) I worship, as they glide over the minds of the great ones [as though over Lake Mānasa],
from their ululations evolve the eighteen sciences,
they separate all the valuable from the worthless as [hamsas drink apart] milk from water

39 The fire residing permanently in your Svādhisthāna,
the Samvarta (fire), that I praise, O mother, and its mighty [Śakti called] Complementary,
when his fierce gaze filled with anger is burning up the worlds,
your glance, moist with pity, provides a cooling antidote

मनस्त्व व्योम त्व मरुदसि मरुत्सारथिरसि
त्वमापस्त्व भूमिस्त्वयि परिणतायां न हि परम् ।
त्वमेव स्वात्मान परिणमयितु विश्ववपुषा
चिदानन्दाकार शिवयुवति भावेन बिभृषे ॥ 35

तवाज्ञाचक्रस्थं तपनशशिकोटिद्युतिधरम्
पर शभु वन्दे परिमिलितपार्श्व परचिता ।
यमाराध्यन्भक्त्या रविशशिशुचीनामविषये
निरालोके लोको निवसति हि भालोकभवने ॥ 36

विशुद्धौ ते शुद्धस्फटिकविशद व्योमजनक
शिव सेवे देवीमपि शिवसमानव्यसनिनीम् ।
ययो कान्त्या यान्त्या शशिकिरणसारूप्यसरणिं
विधूतान्तर्ध्वान्ता विलसति चकोरीव जगती ॥ 37

समुन्मीलत्सवित्कमलमकरन्दैकरसिक
भजे हसद्वद्व किमपि महता मानसचरम् ।
यदालापादष्टादशगुणितविद्यापरिणतिर्
यदादत्ते दोषाद्गुणमखिलमद्भ्य पय इव ॥ 38

तव स्वाधिष्ठाने हुतवहमधिष्ठाय निरत
तमीडे सवर्त जननि महतीं ता च समयाम् ।
यदालोके लोकान्दहति महति क्रोधकलिले
दयार्द्रा दृष्टिस्ते शिशिरमुपचार रचयति ॥ 39

40 Flashing with lightning from his Śakti, who is a radiance to check
the gloom,
and bearing a rainbow of sparkling ornaments composed of many
kinds of jewels,
he (Paśupati) seems to be a dark cloud abiding only in your
Manipūra,
it I worship as it sheds its showers upon the three worlds sun-
scorched by Hara

41 In your Mūlādhāra, accompanied by [his Śakti called] Comple-
mentary, who concentrates on the [feminine] lāsya dance,
Navātman (Soul of the nine aesthetic sentiments) I worship, who
dances the great [masculine] tāndava dance informed with
the nine rases (aesthetic sentiments),
from these two, as they engaged in their common rite and with
compassion
were filled, was born this world, having [them as] father and
mother

42 Studded with the gems of the sky (the constellations) as though
they were jewels,
whoever praises your golden crown, O daughter of the snowy
mountain,
would he not, on seeing it shaped like the crescent moon and vari-
colored from the insets of nestling beauties,
conceive it to be the rainbow?

43 Let there dispel our inner darkness the cluster of full-blown blue
lotuses,
[which is] the mass of your hair, thick, sleek, smooth, O wife of
Śiva,
to gain its innate fragrance, blossoms
from the trees in the garden of [Indra] the crusher of Vala seem
to abide in it

44 Bearing [a mark of] vermilion so that the impenetrable darkness
of your thick locks
with the hosts of their beauties makes it seem like an imprisoned
ray of the new-risen sun,
may there bring welfare to us, as though the flood of beauty of
your face
had a channel to flow in, the streak which is the part in your hair

तडित्वन्तं शक्त्या तिमिरपरिपन्थिस्फुरणया
स्फुरन्नानारत्नाभरणपरिणद्धेन्द्रधनुषम् ।
तव श्यामं मेघं कमपि मणिपूरैकशरणं
निषेवे वर्षन्तं हरमिहिरतप्तं त्रिभुवनम् ॥ 40

तवाधारे मूले सह समयया लास्यपरया
नवात्मानं वन्दे नवरसमहाताण्डवनटम् ।
उभाभ्यामेताभ्यामुभयविधिमुद्दिश्य दयया
सनाथाभ्या जज्ञे जनकजननीमज्जगदिदम् ॥ 41

गतैर्माणिक्यत्वं गगनमणिभिः सान्द्रघटितं
किरीटं ते हैमं हिमगिरिसुते कीर्तयति यः ।
स नीडेयच्छायाच्छुरणशबलं चन्द्रशकलं
धनुः शौनासीरं किमिति न निबध्नाति धिषणाम् ॥ 42

धुनोतु ध्वान्तं नस्तुलितदलितेन्दीवरवनं
घनस्निग्धं श्लक्ष्णं चिकुरनिकुरम्बं तव शिवे ।
यदीयं सौरभ्यं सहजमुपलब्धुं सुमनसो
वसन्त्यस्मिन्मन्ये वलमथनवाटीविटपिनाम् ॥ 43

वहन्ती सिन्दूरं प्रबलकबरीभारतिमिर-
त्विषा वृन्दैर्वन्दीकृतमिव नवीनार्ककिरणम् ।
तनोतु क्षेमं नस्तव वदनसौन्दर्यलहरी-
परीवाहस्रोतःसरणिरिव सीमन्तसरणि ॥ 44

45 With naturally curly locks as beautiful as young bees
encircling it, your [lotus-like] face shames the beauty of the lotus,
in it, when it smiles slightly, shows in its white teeth the brightness
of lotus stamens,
and breathes a sweet perfume, the eyes of Smara's vanquisher
revel like bees

46 Your forehead, which shines beautiful and pure in its brilliance,
I take to be a second half-moon to the half-moon in your crest,
if the two were transposed, put together, and joined,
then cemented with nectar as though with an unguent, they would
become a [soma-filled] full moon

47 When your eyebrows are slightly arched, O you who are devoted
to banishing the fear of the worlds,
and strung with your two eyes, which are like bees,
I think I see the Lord of Passion's bow gripped in his left hand,
his wrist and fist concealing the hidden middle [of the bow with
its string], O Umā

48 Your right eye, because it has the sun as its essence, gives birth
to the day,
your left eye, which has the moon as its substance, produces the
night,
your third eye, which resembles a golden lotus slightly opened,
creates the twilight intervening between day and night

49 Far-extending (viśālā), Auspicious (kalyānī), its sudden beauty
Uncontested (ayodhyā) by blue lotuses,
a Shower (dhārā) of streams of compassion, Honeyed (madhurā),
as it were, Fortunate (bhogavatikā),
Helpful (avantī), Victorious (vijayā) over an array of many cities
is your glance;
forever does it prevail, conforming to the characteristic of each
separate [city] name

अरालै. स्वाभाव्यादलिकलभसश्रीभिरलकैः
परीतं ते वक्त्रं परिहसति पङ्केरुहरुचिम् ।
दरस्मेरे यस्मिन्दशनरुचिकिञ्जल्करुचिरे
सुगन्धौ माद्यन्ति स्मरमथनचक्षुर्मधुलिहः ॥ 45

ललाटं लावण्यद्युतिविमलमाभाति तव यद्
द्वितीयं तन्मन्ये मुकुटशशिखण्डस्य शकलम् ।
विपर्यासन्यासादुभयमपि संभूय च मिथः
सुधालेपस्यूतिः परिणमति राकाहिमकरः ॥ 46

भ्रुवौ भुग्ने किं चिद्भुवनभयभङ्गव्यसनिनि
त्वदीये नेत्राभ्या मधुकररुचिभ्यां धृतगुणे ।
धनुर्मन्ये सव्येतरकरगृहीतं रतिपतेः
प्रकोष्ठे मुष्टौ च स्थगयति निगूढान्तरमुमे ॥ 47

अह. सूते सव्यं तव नयनमर्कात्मकतया
त्रियामा वामं ते सृजति रजनीनायकमयम् ।
तृतीया ते दृष्टिर्दरदलितहेमाम्बुजरुचिः
समाधत्ते संध्यां दिवसनिशयोरन्तरचरीम् ॥ 48

विशाला कल्याणी स्फुटरुचिरयोध्या कुवलयैः
कृपाधाराधारा किमपि मधुरा भोगवतिका ।
अवन्ती दृष्टिस्ते बहुनगरविस्तारविजया
ध्रुवं तत्तन्नामव्यवहरणयोग्या विजयते ॥ 49

50 Intent upon relishing the nectar of poets' flower-like compositions is
your pair of ears, your two eyes diverted toward them with sidelong glances like two young bees
do not forego them, eagerly hovering to savor the nine flavors (sentiments). When it sees [the two eyes]
the third eye, from a rush of jealousy, becomes a bit red

51 Tender with passion towards Śiva, disdainful of others
wrathful toward Gangā amazed at the exploits of Girīśa,
fear-stricken by Hara's serpents, victorious over the loveliness of the lotus
smiling toward your companions is your glance, O mother, and to me it is full of compassion

52 Extending as far as your ears with the eyelashes as feathering,
having tips (phala) whose effect (phala) is to dissipate the sentiment of tranquillity in the breast of him who destroyed the cities,
these two eyes of yours, O crowning bud of the mountain king's family,
have the appearance of Smara's shafts full drawn to your ears

53 It has three separate colors and by reason of the blue antimony eyesalve (representing the primordial ocean)
the triad of your eyes here, O beloved of Īśāna, shines forth
as if to recreate the gods Druhina (Brahmā), Hari, and Rudra, who were obliterated [in the great dissolution],
and wears, in bearing rajas (red), sattva (white), and tamas (black), the triad of the gunas

54 To purify us O you whose heart is devoted to Paśupati,
by means of your compassionate eyes, which are red, white, and dark,
of the rivers Śona (the golden), Gaṅgā (the white), and the daughter of the sun (Yamunā, the dark), unfailingly
you provide a conjunction of three goals of pilgrimage, O sinless one.

कवीनां संदर्भस्तबकमकरन्दैकरसिकं
कटाक्षव्याक्षेपभ्रमरकलभौ कर्णयुगलम् ।
अमुञ्चन्तौ दृष्ट्वा तव नवरसास्वादतरलाव्
असूयासंसर्गादलिकनयनं किंचिदरुणम् ॥ 50

शिवे श्रृङ्गारार्द्रा तदितरमुखे कुत्सनपरा
सरोषा गङ्गाया गिरिशचरिते विस्मयवती ।
हराहिभ्यो भीता सरसिरुहसौभाग्यजयिनी
सखीषु स्मेरा ते मयि जननि दृष्टिः सकरुणा ॥ 51

गते कर्णाभ्यर्णं गरुत इव पक्ष्माणि दधती
पुरां भेत्तुश्चित्तप्रशमरसविद्रावणफले ।
इमे नेत्रे गोत्राधरपतिकुलोत्तंसकलिके
तवाकर्णाकृष्टस्मरशरविलासं कलयतः ॥ 52

विभक्तत्रैवर्ण्यं व्यतिकरितनीलाञ्जनतया
विभाति त्वन्नेत्रत्रितयमिदमीशानदयिते ।
पुनः स्रष्टुं देवान्द्रुहिणहरिरुद्रानुपरतान्
रजः सत्वं बिभ्रत्तम इति गुणाना त्रयमिव ॥ 53

पवित्रीकर्तुं नः पशुपतिपराधीनहृदये
दयामित्रैर्नेत्रैररुणधवलश्यामरुचिभिः ।
नदः शोणो गङ्गा तपनतनयेति ध्रुवममुं
त्रयाणा तीर्थानामुपनयसि संभेदमनघे ॥ 54

तवापर्णे कर्णेजपनयनपैशुन्यचकिता
निलीयन्ते तोये नियतमनिमेषाः शफरिकाः ।
इयं च श्रीर्बद्धच्छदपुटकपाटं कुवलयम्
जहाति प्रत्यूषे निशि च विघटय्य प्रविशति ॥ 55

निमेषोन्मेषाभ्यां प्रलयमुदयं याति जगती
तवेत्याहुः सन्तो धरणिधरराजन्यतनये ।
त्वदुन्मेषाज्जातं जगदिदमशेषं प्रलयतः
परित्रातुं शङ्के परिहृतनिमेषास्तव दृशः ॥ 56

दृशा द्राघीयस्या दरदलितनीलोत्पलरुचा
दवीयांसं दीनं स्नपय कृपया मामपि शिवे ।
अनेनायं धन्यो भवति न च ते हानिरियता
वने वा हर्म्ये वा समकरनिपातो हिमकरः ॥ 57

अरालं ते पालीयुगलमगराजन्यतनये
न केषामाधत्ते कुसुमशरकोदण्डकुतुकम् ।
तिरश्चीनो यत्र श्रवणपथमुल्लङ्घ्य विलसन्
अपाङ्गव्यासङ्गो दिशति शरसंधानधिषणाम् ॥ 58

स्फुरद्गण्डाभोगप्रतिफलितताटङ्कयुगलं
चतुश्चक्रं मन्ये तव मुखमिदं मन्मथरथम् ।
यमारुह्य द्रुह्यत्यवनिरथमर्केन्दुचरणं
महावीरो मारः प्रमथपतये स्वं जितवते ॥ 59

60 The sweet songs of Sarasvatī, which bring welfare in waves of nectar,
as you constantly drink them with your ears as though they were hollowed hands, O wife of Śarva,
and nod your head in time in wonder and delight, your ear ornaments
with their high-pitched tinkling seem to give [an equivalent] response

61 O banner on the staff of the mountain's lineage (vamśa), may that nose-tube (vamśa)
of yours bear very near to us the fruit which we desire,
inside, it holds pearls created by your cool breath,
and because these are so abundant it also supports some pearls outside

62 For the beauty of your lips, which are red by nature, O you with lovely teeth,
I shall [try to] proclaim a match Let the coral bear fruit!
Would not the [red] bimba fruit, which is [further] reddened when [as you bite it] it receives a reflection from their disk (bimba),
be somewhat embarrassed at being compared with them in any degree?

63 As they drank the net of rays from the smile of your moon-like face
the cakoras' beaks grew sated from the oversweetness,
and so, because they want something tart, the stream of nectar from the cool-rayed (moon)
they drink each night to their fill at their pleasure, as though it were fermented rice water

64 Unweariedly muttering (japā) in repetition tales of your lord's many achievements,
your tongue, O mother, lovely as the China rose (japā), is supreme,
as Sarasvatī sits at its tip, her beauteous crystal-clear
form changes until it looks like a ruby

सरस्वत्या· सूक्तीरमृतलहरीकौशलहरी·
पिबन्त्या· शर्वाणि श्रवणचुलुकाभ्यामविरतम् ।
चमत्कारश्लाघाचलितशिरस कुण्डलगणो
झणत्कारैस्तारै प्रतिवचनमाचष्ट इव ते ॥ 60

असौ नासावंशस्तुहिनगिरिवंशध्वजपटि
त्वदीयो नेदीयः फलतु फलमस्माकमुचितम् ।
वहन्नन्तर्मुक्ता· शिशिरतरनिश्वासघटिता·
समृद्धया यस्तासा बहिरपि च मुक्तामणिधरः ॥ 61

प्रकृत्या रक्तायास्तव सुदति दन्तच्छदरुचे·
प्रवक्ष्ये सादृश्यं जनयतु फलं विद्रुमलता ।
न बिम्बं तद्बिम्बप्रतिफलनलाभादरुणितं
तुलामध्यारोढु कथमिव विलज्जेत कलया ॥ 62

स्मितज्योत्स्नाजालं तव वदनचन्द्रस्य पिबता
चकोराणामासीदतिरसतया चञ्चुजडिमा ।
अतस्ते शीतांशोरमृतलहरीमम्लरुचयः
पिबन्ति स्वच्छन्दं निशिनिशि भृशं काञ्जिकधिया ॥ 63

अविश्रान्तं पत्युर्गुणगणकथाम्रेडनजपा
जपापुष्पच्छाया तव जननि जिह्वा जयति सा ।
यदग्रासीनाया स्फटिकदृषदच्छच्छविमयी
सरस्वत्या मूर्तिः परिणमति माणिक्यवपुषा ॥ 64

65 After conquering the Daityas in battle and still in armor but with
helmets doffed,
when they had returned and had averted themselves from the remnants of the destruction of the three cities which were like the hot-rayed [sun] (and punningly, from the remnants of the sacrifice offered to Tripurahara [Śiva], the scorcher),
Viśākha (Skanda), Indra, and Upendra (Viṣṇu), [seeing as cooling antidotes] the bits of betel, with flakes of camphor white as the moon,
[falling] from your mouth, O mother, snatched them up

66 While she (Sarasvatī) was singing to the vīṇā the varied heroism of Paśupati
and you (Devī) with head nodding in time began to give applause,
when the clear notes of its strings were outdone by your sweet tones,
Vāṇī (Sarasvatī) softly slipped her lute (vīṇā) into its case

67 Touched with his finger in fatherly affection by the lord of the snowy mountain (Himālaya),
tilted up repeatedly in the passion of the kiss by the lord of the mountains (Śiva),
a handle to the mirror of your face fit for Śambhu to grasp, O daughter of the mountain —
how shall we describe your matchless chin?

68 Constantly horripilated [in joy] from the embrace of him who vanquished the cities,
your neck here has the beauty of a stalk for your lotus face
Though naturally white, yet [now] dark from the thick mud-like paste of black aloes,
the pearl necklace below your neck has the grace of the tender filaments on a lotus stalk

69 The three creases in your neck, O you who are skilled without compare in [the triple art of singing] theme, ornament, and song,
which correspond to the number of strands in the triple thread knotted [on your neck] at the time of marriage,
shine forth so that for those mines of manifold sweet musical modes,
the three kinds of basic scales, they seem to be lines for defining the [respective] limits

रणे जित्वा दैत्यानपहृतशिरस्त्रैः कवचिभिर्
निवृत्तैश्चण्डांशुत्रिपुरहरनिर्माल्यविमुखैः ।
विशाखेन्द्रोपेन्द्रैः शशिविशदकर्पूरशकला
विलीयन्ते मातस्तव वदनताम्बूलकबलाः ॥ 65

विपञ्च्या गायन्ती विविधमपदानं पशुपतेस्
त्वयारब्धे वक्तुं चलितशिरसा साधुवचने ।
त्वदीयैर्माधुर्यैरपलपिततन्त्रीकलरवा
निजां वीणां वाणी निचुलयति चोलेन निभृतम् ॥ 66

कराग्रेण स्पृष्टं तुहिनगिरिणा वत्सलतया
गिरीशेनोदस्तं मुहुरधरपानाकुलतया ।
करग्राह्यं शंभोर्मुखमुकुरवृन्तं गिरिसुते
कथंकारं ब्रूमस्तव चिबुकमौपम्यरहितम् ॥ 67

भुजाश्लेषान्नित्यं पुरदमयितुः कण्टकवती
तव ग्रीवा धत्ते मुखकमलनालश्रियमियम् ।
स्वतः श्वेता कालागरुबहुलजम्बालमलिना
मृणालीलालित्यं वहति यदधो हारलतिका ॥ 68

गले रेखास्तिस्रो गतिगमकगीतैकनिपुणे
विवाहव्यानद्धत्रिगुणगुणसंख्याप्रतिभुवः ।
विराजन्ते नानाविधमधुररागाकरभुवां
त्रयाणां ग्रामाणां स्थितिनियमसीमान इव ते ॥ 69

70 Of your four creeper-like arms soft as the filaments on a lotus stalk
he who was born in a lotus (Brahmā) praises the beauty with his four heads,
terrified because his first (or fifth) head was destroyed by the nails of him (Sadāśiva) who is Andhaka's foe,
he hopes to win from them (your four hands) simultaneously gestures of immunity for his four [remaining] heads

71 Surpassing the glow of the newly opened lotus with the lustre of their nails,
tell us how we, O Umā, can describe the loveliness of your hands,
or let the red lotus claim similarity in some small degree,
provided its petals have gained [additional] redness from the lac on the soles of Laksmī's feet as she sports upon it

72 O Devī, the pair of your breasts simultaneously sucked by Skanda and the elephant-faced one (Ganeśa),
may it here remove our distress, its nipples ever flowing,
on seeing it, with heart confused by doubt, inciting laughter,
Heramba (Ganeśa) suddenly touched the two bosses on his forehead with his trunk

73 Those breasts of yours are ruby jars of nectar (amrta),
there is not a flicker of doubt of this in our mind, O banner of the mountain king,
wherefore the two [sons of yours] drinking [from them] and never having tasted the sweet drink of intercourse with women,
the elephant-headed one and the crusher of Mount Krauñca, are still children

74 O mother, originating in the forehead bosses of the elephant demon Stamberama (who was slain by Śiva)
are the pearls strung as the flawless necklace
which the curve of your breasts makes appear speckled within by reflections from your lower lip, red as a bimba,
like the [clear] glory of the city-conqueror mixed with his glowing valor

मृणालीमृद्वीना तव भुजलताना चतसृणा
चतुर्भि सौन्दर्य सरसिजभव स्तौति वदनै. ।
नखेभ्य. सत्रस्यन्प्रथममथनादन्धकरिपोश्
चतुर्णा शीर्षाणा सममभयहस्तार्पणधिया ॥ 70

नखानामुद्द्योतैर्नवनलिनरागं विहसता
कराणा ते कान्ति कथय कथयाम· कथमुमे ।
कया चिद्वा साम्य भजतु कलया हन्त कमल
यदि क्रीडल्लक्ष्मीचरणतललाक्षारुणदलम् ॥ 71

समं देवि स्कन्दद्विपवदनपीतं स्तनयुगं
तवेदं न. खेदं हरतु सततं प्रस्नुतमुखम् ।
यदालोक्याशङ्काकुलितहृदयो हासजनक.
स्वकुम्भौ हेरम्ब परिमृशति हस्तेन झटिति ॥ 72

अमू ते वक्षोजावमृतरसमाणिक्यकुतुपौ
न संदेहस्पन्दो नगपतिपताके मनसि नः ।
पिबन्तौ तौ यस्मादविदितवधूसगमरसौ
कुमारावद्यापि द्विरदवदनक्रौञ्चदलनौ ॥ 73

वहत्यम्ब स्तम्बेरमदनुजकुम्भप्रकृतिभि.
समारब्धा मुक्तामणिभिरमला हारलतिकाम् ।
कुचाभोगो बिम्बाधररुचिभिरन्त शबलिता
प्रतापव्यामिश्रा पुरविजयिन. कीर्तिमिव ते ॥ 74

75 The milk of your breasts, O daughter of the mountain, I think is as if from your heart
there flowed an ocean of the milk of poesy,
when the Dravida child tasted this as you gave it to him in compassion,
he became the poet laureate of the master poets

76 With his body limned with a line of flame from Hara's wrath,
the mind-born one (Kāma) entered the deep pool of your navel,
thence, O daughter of the mountain, there arose smoke like a creeper,
this, O mother, folk know as the line of your abdominal hair

77 That [line of abdominal hair], O spouse of Śiva, which looks here like a tiny ripple on the [blue] Yamunā,
a slight thing at your slender waist, O mother, appears to those of pure insight
as if, caught between your jar-like breasts as they rub against each other,
the wide sky, squeezed thin, were entering your cavernous navel

78 A whirlpool of the Gangā become motionless, for the creeper which is your line of abdominal hair and terminates in your bud-like breasts
a cistern of your element [of love = Kāma?], a pit for the sacrificial fire of the splendor of him (Kāma) whose arrows are flowers,
a bower for passion's sport — as some such your navel, O mountain-born,
appears, the entrance to a cave where Girīśa's eyes [like a yogī] may achieve their goal

79 Slender by nature, wearied from the burden of your overhanging breasts,
with bent form that seems to be cracking slightly at the navel and the abdominal creases —
ever to your waist, which no more than a tree on the trembling rim of a torrent
has any stability, may there be safety, O daughter of the mountain

80 When your breasts, which had suddenly burst your bodice as it met their (your breasts') sweating curves,
two golden jars, were rubbing against your armpits at his (Kāma's) forcing,
Kāma, trying to save your waist from breaking O Devī,
bound it, three-folded as it is, triply as with withes of the lavalī creeper

81 The lord of the mountains, O Pārvatī, weight and width from his own
buttocks (punningly, mountain spurs) cut off and bestowed on you as dowry,
hence the entire earth this wide and weighty
expanse of your buttocks conceals and outweighs

82 The trunks of lordly elephants and a cluster of golden plantain stalks,
both alike your ladyship has excelled with your pair of thighs,
with your two well-rounded knees, O daughter of the mountain, calloused from prostrations before your husband,
you have also surpassed the pair of temporal bosses on [Airāvata] the elephant of the gods

83 To conquer Rudra, O daughter of the mountain, a pair of doubly arrow-filled
quivers the god who uses an unequal number of arrows (Kāma) has surely made of your two shanks,
at their ends appear ten arrow tips, which on your pair of feet
masquerade as toenails preeminently sharpened by whetstones composed of the crowns of [prostrate] gods

84 Your two feet, which the apexes of the holy scripture (the Vedānta) wear as their crest,
these, O mother, in your mercy set upon my head as well,
the water in which they are laved is the stream in Paśupati's matted hair,
the lustrous lac on them is the glory of the red jewel which is Hari's crest

कुचौ सद्य· स्विद्यत्तटघटितकूर्पासभिदुरौ
कषन्तौ दोर्मूले कनककलशाभौ कलयता ।
तव त्रातुं भङ्गादलमिति विलग्नं तनुभुवा
त्रिधा नद्धं देवि त्रिवलि लवलीवल्लिभिरिव ॥ 80

गुरुत्वं विस्तारं क्षितिधरपति पार्वति निजान्
नितम्बादाच्छिद्य त्वयि हरणरूपेण निदधे ।
अतस्ते विस्तीर्णो गुरुरयमशेषा वसुमती
नितम्बप्राग्भार· स्थगयति लघुत्वं नयति च ॥ 81

करीन्द्राणा शुण्डा कनककदलीकाण्डपटलीम्
उभाभ्यामूरुभ्यामुभयमपि निर्जित्य भवती ।
सुवृत्ताभ्या पत्यु प्रणतिकठिनाभ्या गिरिसुते
विजिग्ये जानुभ्या विबुधकरिकुम्भद्वयमपि ॥ 82

पराजेतुं रुद्रं द्विगुणशरगर्भौ गिरिसुते
निषङ्गौ जङ्घे ते विषमविशिखो बाढमकृत ।
यदग्रे दृश्यन्ते दशशरफलाः पादयुगली-
नखाग्रच्छद्मान सुरमुकुटशाणैकनिशिता ॥ 83

श्रुतीना मूर्धानो दधति तव यौ शेखरतया
ममाप्येतौ मात शिरसि दयया धेहि चरणौ ।
ययो पाद्यं पाथ पशुपतिजटाजूटतटिनी
ययोर्लाक्षालक्ष्मीररुणहरिचूडामणिरुचि ॥ 84

85 Reverence we voice to that eye-delighting pair of your feet,
whose manifest beauty has been enhanced with liquid lac,
when it (the kankeli) yearns for a kick from that [pair of feet],
jealous beyond measure is
the lord of creatures at the kankeli (aśoka) tree in your pleasure grove.

86 When feigningly he called you by a false name and then bowed in embarrassment,
and your lotus foot struck your lord on his forehead,
then, pulling out the thorn long suffered in his heart from the fire [of Śiva's third eye],
the enemy of Īśāna (Kāma) pealed out his triumph in the tinkling of your anklets

87 In the snow it perishes, [but] they are capable of treading upon the slopes of snowy peaks,
at night it folds in sleep, [but] they are bright by night as well as by day,
it is only a vessel to receive Lakṣmī (śrī, prosperity), [but] they shower prosperity (śrī) in profusion upon your suppliants —
what wonder is there here, mother, that your two feet surpass the lotus?

88 Your forefoot, O Devī, which is the abode of beauties and no place for harshnesses —
how could the wise compare it with the hard shell of the female tortoise?
Or how could the city-wrecker, at the time of marriage, with his two hands
take it and [inconsiderately] set it on the [rough] millstone, he whose heart is compassionate?

89 With toenails that are like moons to make the heavenly women fold their hands [in homage] as though they were lotuses [which fold in the moonlight],
your feet, O Candī, seem to mock the heavenly [wishing] trees,
which give fruits with their finger-like branches [only] to the well-to-do,
while the former (your feet) continuously and promptly grant blessing and wealth to the poor

नमोवाकं ब्रूमो नयनरमणीयाय पदयोस्
तवास्मै द्वन्द्वाय स्फुटरुचिरसालक्तकवते ।
असूयत्यत्यन्तं यदभिहननाय स्पृहयते
पशूनामीशान: प्रमदवनकङ्केलितरवे ॥ 85

मृषा कृत्वा गोत्रस्खलनमथ वैलक्ष्यनमितं
ललाटे भर्तारं चरणकमले ताडयति ते ।
चिरादन्त:शल्यं दहनकृतमुन्मूलितवता
तुलाकोटिक्वाणै: किलिकिलितमीशानरिपुणा ॥ 86

हिमानीहन्तव्यं हिमगिरितटाक्रान्तिचतुरौ
निशायां निद्राणं निशि च परभागे च विशदौ ।
परं लक्ष्मीपात्रं श्रियमतिसृजन्तौ समयिनां
सरोजं त्वत्पादौ जननि जयतश्चित्रमिह किम् ॥ 87

पदं ते कान्तीनां प्रपदमपदं देवि विपदां
कथं नीतं सद्भि: कठिनकमठीकर्परतुलाम् ।
कथं वा बाहुभ्यामुपयमनकाले पुरभिदा
यदादाय न्यस्तं दृषदि दयमानेन मनसा ॥ 88

नखैर्नाकस्त्रीणां करकमलसंकोचशशिभिस्
तरूणां दिव्यानां हसत इव ते चण्डि चरणौ ।
फलानि स्व:स्थेभ्य: किसलयकराग्रेण ददतां
दरिद्रेभ्यो भद्रां श्रियमनिशमह्नाय ददतौ ॥ 89

90 Tell me, mother, when in proper season the lac-mixed
water in which your feet have been laved I may drink, eager for knowledge,
which water, from its quality of turning even born mutes into poets,
has the character of betel juice from Vāṇī's lotus mouth.

91 As though with minds intent upon cultivating the art of graceful step,
the kalahaṃsas of your household go swinging along and do not stray from
your lotus foot, which in its fine carelessness, with a pretence of jingling its charming jewelled anklets,
delivers instruction to them, O you with elegant gait.

92 Curly of hair, naturally straightforward in her gentle smile,
[delicate] like the śirīṣa in her mind, firm as a rock in the curves of her breasts,
inexpressibly slender in her waist, wide in the regions of her breasts and hips,
let her, the compassion of Śambhu, the ineffable [śakti] Aruṇā, be victorious to save the world.

93 You are the purdah queen of the cities' enemy (Śiva); hence at your feet
it is impossible for those of unsteady senses to gain the goal of doing worship;
thus it is that these gods, with him who performed the hundred sacrifices (Indra) at their head, attain their incomparable magic power
along with Aṇimā and the rest, whose place is outside your door.

94 Druhiṇa, Hari, Rudra, and Īśvara, as servants, form your couch;
Śiva, as a counterfeit bedspread, [normally] of clear white sheen,
becomes red from receiving the reflection of your glow
and as though he were the erotic sentiment incarnate draws wonder from your eyes.

कदा काले मात कथय कलितालक्तकरस
पिबेय विद्यार्थी तव चरणनिर्णेजनजलम् ।
प्रकृत्या मूकानामपि च कविताकारणतया
यदाधत्ते वाणीमुखकमलताम्बूलरसताम् ॥ 90

पदन्यासक्रीडापरिचयमिवारब्धुमनसश्
चरन्तस्ते खेल भवनकलहंसा न जहति ।
सुविक्षेपे शिक्षा सुभगमणिमञ्जीररणित-
च्छलादाचक्षाण चरणकमल चारुचरिते ॥ 91

अराला केशेषु प्रकृतिसरला मन्दहसिते
शिरीषाभा चित्ते दृषदिव कठोरा कुचतटे ।
भृश तन्वी मध्ये पृथुरुरसिजारोहविषये
जगत्त्रातु शम्भोर्जयति करुणा का चिदरुणा ॥ 92

पुरारातेरन्त पुरमसि ततस्त्वच्चरणयो
सपर्यामर्यादा तरलकरणानामसुलभा ।
तथा ह्येते नीता शतमखमुखा सिद्धिमतुला
तव द्वारोपान्तस्थितिभिरणिमाद्याभिरमरा ॥ 93

गतास्ते मञ्चत्वं द्रुहिणहरिरुद्रेश्वरभृत
शिव. स्वच्छच्छायाघटितकपटप्रच्छदपट ।
त्वदीयाना भासा प्रतिफलनलाभारुणतया
शरीरी शृङ्गारो रस इव दृशा दोग्धि कुतुकम् ॥ 94

95 The [moon's] spot is musk; the night-maker's disk, composed of water,
is an emerald casket packed with camphor slivers which are the moon's [sixteen] digits;
hence when this each day becomes an empty cavity from your use
Vidhi (Fate, Brahmā) again and again promptly fills it for your sake

96 With the rays Animā and the others that spring from your own body [surrounding you] on all sides,
O you who are eternally to be worshipped, whoever thus constantly meditates upon you with the thought "It is I" —
what wonder is it that before him, who counts as grass the riches of the three-eyed one (Śiva),
the fire of the universal dissolution performs the evening light-waving ceremony?

97 How many poets have not possessed Vidhātṛ's wife (Sarasvatī)?
Or who with any riches at all does not become lord of the goddess Śrī?
Except for Mahādeva, O true wife (sati), first among true wives (satīnām),
an embrace from your breasts is unattainable even for the kuravaka tree

98 The knowers of the Scripture (āgama) speak of Druhina's wife (Sarasvâtī), the goddess of speech, [as you,]
Padmā (Laksmī), the wife of Hari, [as you,] the mountain's daughter (Pārvatī), Hara's mate, [as you,]
you are an ineffable fourth [beyond these three], hard to reach with power unbounded [by space, time, cause and effect, substance]
O great power of creation (mahāmāyā), O wife of the supreme brahman (Sadāśiva), you put the universe through its revolution of appearances

99 As a rival of Vidhi and Hari, he sports with [their wives] Sarasvatī and Lakṣmī,
with his charming form he loosens Rati's devotion to her husband,
long living, he dissolves the union of soul and bond
and savors the sweetness called supreme brahman — he, your devoté

कलङ्क कस्तूरी रजनिकरबिम्बं जलमयं
कलाभि. कर्पूरैर्मरकतकरण्डं निबिडितम् ।
अतस्त्वद्भोगेन प्रतिदिनमिदं रिक्तकुहरं
विधिर्भूयोभूयो निबिडयति नूनं तव कृते ॥ 95

स्वदेहोद्भूताभिर्घृणिभिरणिमाद्याभिरभितो
निषेव्ये नित्ये त्वामहमिति सदा भावयति यः ।
किमाश्चर्यं तस्य त्रिनयनसमृद्धिं तृणयतो
महासवर्ताग्निर्विरचयति नीराजनविधिम् ॥ 96

कलत्रं वैधात्रं कतिकति भजन्ते न कवय
श्रियो देव्या को वा न भवति पति. कैरपि धनैः ।
महादेवं हित्वा तव सति सतीनामचरमे
कुचाभ्यामासङ्ग कुरवकतरोरप्यसुलभ. ॥ 97

गिरामाहुर्देवीं द्रुहिणगृहिणीमागमविदो
हरे पत्नीं पद्मा हरसहचरीमद्रितनयाम् ।
तुरीया कापि त्वं दुरधिगमनि.सीममहिमा
महामाये विश्वं भ्रमयसि परब्रह्ममहिषि ॥ 98

सरस्वत्या लक्ष्म्या विधिहरिसपत्नो विहरते
रते पातिव्रत्यं शिथिलयति रम्येण वपुषा ।
चिरं जीवन्नेव क्षपितपशुपाशव्यतिकर
परब्रह्माभिख्य रसयति रस त्वद्भजनवान् ॥ 99

100 No more than a ceremony of light-waving before the sun with lamp-flames [which have the sun as their source],
[only] an offering of water with liquid drops from the moonstone to the [moon which is the very] source of nectar,
[nought but] a rite of gratification with his own waters to [the ocean which is] the depository of floods,
is this my hymn of praise, O mother of speech, composed with words that come from you

प्रदीपज्वालाभिर्दिवसकरनीराजनविधि
सुधासूतेश्चन्द्रोपलजललवैरर्घ्यघटना ।
स्वकीयैरम्भोभि सलिलनिधिसौहित्यकरण
त्वदीयाभिर्वाग्भिस्तव जननि वाचा स्तुतिरियम् ॥ **100**

APPENDIX

A1 The jewel of the sky (the sun) has been converted to a jewelled mirror by your feet
and from fear [of the brilliance of your face] has retracted and stilled the multitude of its rays so that it stays mild,
it holds your [lotus] face reflected as though it were the freshly opened
lotus of its own heart untroubled by the moon [before which the lotus closes]

A2 A bosom heavy with the massive breasts that have developed on it, a sweet smile,
love in a sidelong glance, a figure with the beauty of a blossoming kadamba —
Madana has created a counterfeit of you in Hara's mind,
this is the final evolution of those who are your ladyship's devotés, O Umā

A3 O treasure, ever smiling, with qualities that have no limitations, skilled in politic conduct,
of unimpaired wisdom, constantly abiding in those whose minds never deviate from the rules,
independent of necessity, the object of praise in all the Upanishads,
not subject to fear, eternal, approve this my hymn of praise.

APPENDIX

समानीत पद्भ्या मणिमुकुरतामम्बरमणिर्
भयादन्तर्बद्धस्तिमितकिरणश्रेणिमसृण. ।
दधाति त्वद्वक्त्र प्रतिफलितमश्रान्तिविकचं
निरातङ्क चन्द्रान्निजहृदयपङ्केरुहमिव ॥ A1

समुद्भूतस्थूलस्तनभरमुरश्चारु हसितं
कटाक्षे कन्दर्पः कुसुमितकदम्बद्युतिवपुः ।
हरस्य त्वद्भ्रान्तिं मनसि जनयामास मदनो
भवत्या ये भक्ता परिणतिरमीषामियमुमे ॥ A2

निधे नित्यस्मेरे निरवधिगुणे नीतिनिपुणे
निराघातज्ञाने नियमपरचित्तैकनिलये ।
नियत्या निर्मुक्ते निखिलनिगमान्तस्तुतिपदे
निरातङ्के नित्ये निगमय ममापि स्तुतिमिमाम् ॥ A3

NOTES TO THE TRANSLATION
(References are to the stanzas)

10 The translation of rasāmnāyamahasā is conjectural Laksmīdhara reads °sah (abl) and understands the expression to mean "from the region of the moon" (candrasakāśāt) and adds in explanation rasāmnāyamahahśabdo yāmalesu kalānidhau prasiddhah, rasasya sudhāyā āmnāyo gunānām ādhikyam iti yāvat tadātmakam mahah kāntir yasya sa rasāmnāyamahā iti vyutpatteh Kaivalyāśrama calls the rasāmnāyāh six directions or stations (sthānani) of the universe east, south, west, north, zenith, nadir Bhāskararāya Makhin in the Varivasyārahasya in a passage generally echoing this part of the Saundaryalaharī, in describing the ascent to the sahasrāra and the return, says (2 105–106) that Devī causes the stream of amrta to flood the regions of the vyoman and the śaśimandala and then, intoxicated by a draught of that amrta, returns to her own place to enter into sleep svayam api tatpānavaśān mattā bhūtvā punaś ca tenaiva / mārgena parāvrtya svasmin sthāne sukham svapiti (For text and English translation see *Varivasyā-rahasya of Śrī Bhāskararāya Makhin with his own commentary "Prakāśa,"* edited with English translation etc , by Pandit S Subrahmanya Śāstrī, Adyar, 1948, The Adyar Library Series, No 28)

12 The heavenly courtesans, desirous of enjoying Devī's beauty, can at best only imagine themselves identical with Śiva so as to enjoy it while he is enjoying it

29 For kālakalanā "extinction by Time," cf. Bhagavad Gītā 10 30 and Īśvara Gītā 7 16 and see the notes by P -E Dumont, *L'Īśvaragītā* (Baltimore and Paris, 1933), p 101, and F Edgerton, *Bhagavad-Gītā,* Part I (Cambridge, Mass , 1944, Harvard Oriental Series, vol 38), p 185 These scholars understand the expression kālah kalayatām to mean "Parmi les forces qui poussent (qui pressent, qui contraignent) je suis le Temps" and "I am Time of the impellent forces " Laksmīdhara on the Saundaryalaharī passage in dealing with kālakalanā says kālena avasānakālena kalanā avacchedah, maranam iti yāvat "Power of your ear-ornaments" a Hindu widow wears no ornaments, the implication here is that so long as Devī does

not discard her ear-ornaments she cannot become a widow, hence Śiva's existence is perpetuated

31 The difference between abhisamdhāya, "having controlled," of this edition and the variant reading atisamdhāya, "having misled," generates a certain amount of heat among adherents to the Śrīvidyā Users of the former reading in discussing the passage with me have seemed to regard it as sacrilege or something akin to sacrilege to say that Śiva had been practising deceit

32-33 The mantra here designated is considered to be the heart of Śrīvidyā and is that indicated in the preceding stanza Each of the names refers to a syllable The twelve syllables of the mantra as indicated in stanza 32 are divided into three groups, the first of four syllables, the second of five syllables, and the third of three At the end of each group the syllable hrṃ (or hrīm) is to be appended The result is a series of fifteen syllables It is understood that a sixteenth syllable is to be added to these fifteen, but this is to be communicated by the guru to an adept pupil only in secret One school says that Śiva represents ha, Śakti sa Kāma ka, Kṣiti la, hence the first group would be hasakala, to which must be appended hrṃ, giving hasakalahrṃ The second part of the mantra, in similar fashion, is hasakahalahrṃ and the third part is sakalahrṃ The sixteenth, secret, syllable was communicated to me, with some slight reluctance, as śrīm The whole mantra then became hasakalahrṃ hasakahalahrṃ sakalahrṃ śrīm The variant form of the mantra mentioned in stanza 33 attaches the values of ka e ī to the names Smara, Yoni, Lakṣmī, and the first group of syllables would be kaeīlahrṃ Otherwise the mantra is the same But other schools have still other interpretations of the symbolism of the names For an exposition of the mantra in the variant form of stanza 33 and using hrīm instead of hrṃ see C Sankara Rama Sastri, *Śrīvidyā Khadgamālā* (Madras, Sri Balamanorama Press, 1954) The same form of the mantra is discussed by Bhāskararāya Makhin in the *Varivasyā-rahasya*, pp 1 9 ff

34 Possibly the text alludes punningly to consideration of formal logic in using the words śeṣa "remainder," śeṣin "principal," sādhāraṇa sādhāraṇatā "common community," and sambandha "association" The meaning would be "Hence, by reason of the identity of both so that remainder equals principal, there exists association of you two

35 Devī is described as consisting of both the external material

universe (sat) and the inner properties of consciousness (cit) and bliss (ānanda) She is, therefore, saccidānanda In a somewhat similar context Bhāskararāya Makhin in the *Varivasyā-rahasya* 2 108, describes Devī as viśva, cit, and ānanda

39,40 These stanzas, in the order here used, reverse the usual order of the Svādhiṣthāna and Manipūra cakras as they are found in current Tantric teaching Many manuscripts have the usual order But the order of the Saundaryalaharī is unmistakable, see the order of the cakras in stanza 9 and the order of the elements generated in the cakras as presented in stanzas 14 and 35

41 The commentators vary widely in interpreting the word navātman Besides the interpretation adopted in this translation they give "soul of Śiva's nine vyūhas" (kāla, kula, nāman, jñāna, citta, nāda, bindu, kalā, jīva), "soul of Śakti's nine vyūhas" (vāmā, jyesthā, raudrī, ambikā, icchā, jñāna, kriyā, śānti, parā), "soul of the nine elements of the śrīcakra" (the four śrīkanthas and the five śivayuvatis, cf stanza 11) See also in the Adyai edition, p 139

42 This edition adopts the D reading in spite of the difficulty in deriving the stem nīdeya (not otherwise recorded), it may be compared with sabheya (Pānini 4 4 106) and śileya (Pānini 5 3 102), though these are both derived from feminine stems (sabhā, śilā) The N manuscripts are badly confused

49 Lakṣmīdhara remarks that these eight adjectives, besides indicating names of cities, also designate kinds of glances which women employ

51 Devī's eight glances represent eight of the nine aesthetic sentiments (rasa) in the following order śṛṅgāra (love), bībhatsa (disgust), raudra (fury), adbhuta (wonder), bhayānaka (terror), vīra (heroism), hāsya (mirth), karuna (pity) The ninth (śānta, "tranquillity") is possibly referred to in the next stanza by the word praśama, though not as a quality of Devī's glance

56 For a discussion of the idea that the existence of the universe depends upon the opening of Devī's (or Brahmā's) eyes while their closing causes its extinction, see W N Brown in *Journal of the American Oriental Society*, vol 67 (1947), pp 209–214 (especially pp 213–214)

60 This stanza can be taken to refer to Devī's songs rather than Sarasvatī's, and some commentators take it so, including Lakṣmīdhara It would then mean "The sweet songs [of yours], which bring welfare in waves of nectar, Sarasvatī constantly drinks through her ears as

though they were hollowed hands O wife of Śarva, as she nods time with her head in wonder and delight, her ear-ornaments with their high-pitched tinkling seem to give a response to you " Devī's mastery of words and song are celebrated elsewhere in the poem stanzas 16, 17, 64, 66 69 75, 100 The interpretation which makes Devī the listener, which is adopted in our translation, shows a situation analogous to that in stanzas 50 and 66 (which latter seems to support both interpretations)

61 The bamboo by a poetic conceit is considered to bear pearls inside its stem (vamśa)

69 M Alain Danielou, Director of the Adyar Library and distinguished authority on Indian music, has given me the following note on this stanza

For gatigamakagītaikanipunā I suggest "expert in singing the theme, the ornaments, the songs", for rāga "musical modes", for grāma "basic scales "

The meaning of the term gati is given by most commentators as ālāpa, i e, the prelude or exposition of the theme of a rāga gatih ālāpah (Gaurīkānta), gatir ālāpena rāgasamdarbhah (Dindima), gati kahiye ālāpa (Gaurīśamkar, Hindi commentary) An anonymous commentator (Adyar Library MS 11, D7) gives tenaka which also means "the first exposition of the theme sung on the syllables 'tena, tena'" The meaning given by Laksmīdhara, who takes gati as referring to the two kinds of music mārga and deśī (traditional and popular), does not appear justifiable In any case the authority of Bharata cannot be invoked since Bharata does not divide music in mārga and deśī I suggest that the authority of Bharata is brought in [by Laksmīdhara] only in regard to the number of gamakas as fifteen The term deśī is, however, known in that sense to Nandikeśvara in his Bharatārnava as well as to Mātanga (Bṛhaddeśī) Śārngadeva whom Laksmīdhara otherwise quotes, takes gati as an equivalent of laya "tempo' (slow or fast) evam miśrair layais tu param trayam drutamadhyādikam gatitrayam bhavati (Kallinātha comm on 4 185–199) On the other hand Pundarīka Vitthala takes gati to mean the "altered ' form of notes in opposition to sthiti, which is their natural position He uses gati as a synonym of śruti or microtonal "interval", thus gāndhārā, which has two srutis rising by one sruti becomes trigatikā

Being associated [in our stanza] with gamaka "ornament" and gīta "song" gati seems most likely to mean ālāpa (the vocal presentation of the musical theme without words) The text would then mean "expert in singing the theme, the ornaments, the songs" "Intervals (śruti)," however, would be another acceptable translation of gati Lakṣmīdhara's meaning seems unlikely in association with the two other terms

By gamaka is meant the ornamentation of the notes, any variation of pitch used to make the sound more expressive The number of gamakas varies according to authors but fifteen is a commonly given number svarasya kampo gamakaḥ śroticittasukhāvahaḥ pañcadaśaite parikīrtitāḥ (Śārngadeva, Sangīta Ratnākara 2. 3 87–89), gamakaḥ sa ca pañcadaśa smṛta iti bharate (Lakṣmīdhara), in commentaries on the Saundaryalaharī gamakam sthāyisvarasya parītaḥ samcāraḥ (Gaurīkānta), gamako mukhyanādasya paribhāvo rasātmakaḥ (ibid) "expressive fluctuations of the main sound", gamakaḥ sthāyisvarasya punaḥpunaḥpoṣaṇam (Diṇḍima) "coming back again and again to the main note"; gamak kahiye sthāyī ras ko sarvataḥsamcār (Gaurīśamkar, Hindi) "a constant variation from the main expression"

Gīta means a song, a musical composition or piece Lakṣmīdhara quotes the Sangīta Ratnākara 3 2 saying that the song (gīta) has two components, the words (mātu) and the melody (dhātu) Other commentaries take gīta to mean "musical composition" (prabandha) gītam prabandhārūḍhārtham rañjanārakti ṛṣyate (Gaurīkānta), gītam samucitārthaprabandhasaṃdarbhaḥ (Diṇḍima), gīt kahiye prabandh (Gaurīśamkar, Hindi)

All commentaries agree that the term rāga refers to "musical modes"

Grāma was the name given to the three different tunings of the harp, probably originally referring to the three genera of Greek music diatonic, chromatic, and enharmonic The three grāmas are known as ṣaḍja, madhyama, gāndhāra In the available literature this meaning is already obsolete Bharata appears to take the sa grāma and ma grāma as the two main forms of the diatonic, that is, the Pythagorean diatonic (arrived at by consonance of fifths) and the Harmonic diatonic The three basic scales cannot be the scales obtained by taking as starting point the note by which they are named, since in each grāma each note

can be taken as tonic to form plagal scales or mūrchanas. Most writers declare that the third scale, the gāndhāra grāma, has gone to the abode of the gods, since it is no longer found on earth. Present-day traditional music knows only the ṣaḍja grāma. The commentary of Kaivalyāśrami mentions the three grāmas as ṣaḍja, madhyama, and pañcama grāma. The last name is most unusual. Gaurīśaṃkar in his commentary quotes as a "saṅgītaśāstra" the Gītālaṃkāra attributed to Bharata, a work with a very special terminology rarely mentioned in other works on music (the reading is almost exactly that given in the Nāṭyacūḍāmaṇi 188): nandyāvarto (Gītā° MS nandāvartte) 'tha jīmūtaḥ (MS °tāḥ) śubhako grāmakās trayaḥ (MS subhadras tu tritīyakaḥ) / ṣaḍjamadhyamagāndhārās trayāṇāṃ janmahetavaḥ (MS teṣāṃ [ca] lakṣaṇaṃ spaṣṭaṃ kathayiṣye pṛthakpṛthak) //. Gaurīśaṃkar says: madhur manohar niṣād ṛṣabh ādi sapta svaroṅ meṅ saṃbaddha jo rāg vasant gauḍ gurjarī ādik tin kī aṅkur utpatti kī bhū yāne khāni haiṅ. Lakṣmīdhara: grāmaśabdaḥ samūhavācakaḥ svaras tredhā saṃhatāḥ ṣaḍjagrāmo madhyagrāmo gāndhāragrāma iti. [Regarding the three scales (grāma) ṣaḍja is now current in our world, madhyama used to be current in it, gāndhāra has existed only in heaven or as some say has ceased to be in vogue on earth and has gone to heaven. W. N. B.]

For the triple thread in marriage, see Margaret Stevenson, *Rites of the Twice Born* (London, Oxford University Press, 1920), p. 82; Lakṣmīdhara also reports use of the triple thread.

78. The conjectural reading and translation (-kalā° "love's or Kāma's element") is based upon an idea taken from Bhāskararāya Makhin's *Varivasyā-rahasya* and his commentary (2. 164; text with translation in Adyar Library edition, p. 123). The text reads: bījān mūlaṃ mūlotkṣetrasyāntaḥsthabāhyavistārau / yady apy anayoḥ sāmyaṃ prādhānyam athāpi cāntaraṅgasya //. The commentary reads: bījāt kāmakalārūpād dhānyādirūpāc ca / mūlaṃ vṛkṣapādo mantraś ca / kṣetrasya śarīrasya kedārasya ca / yady apy anayoḥ sāmyaṃ bījajanyatvāviśeṣāt; tathā 'pi "antaraṅganāśe bāhyāṅgasahitavṛkṣanāśaḥ, bāhyāṅgamātranāśe 'pi na vṛkṣasya na vā 'ntaraṅgasya nāśaḥ" ity asya prasiddhatvād iti bhāvaḥ. The translation is: "Out of the seed (Kāma-kalā-bīja) evolves the root (Mūla-mantra); out of the root (Mūla-mantra) evolve the parts of the plant (human body), above and below the soil (external and internal). Though both of

them are of equal importance, more importance has to be attached to the subsoil (internal) parts ”

85 In spring the aśoka tree, filled with a longing due to its pregnancy (dohada), blooms only when kicked by a beautiful young woman, see articles by Maurice Bloomfield (*Journal of the American Oriental Society*, vol 40, 1920, pp 1–24) and K R Pisharoti (*Journal of the Indian Society of Oriental Art*, vol. 3, no 2, December 1935, pp 110–124).

88 It is a poetic cliché to compare a woman's forefoot to a tortoise shell.

93 The stanza seems to mean that neither the siddhas nor the gods, Indra and the rest, have access to Devī, yet all gain their exceptional magic power (siddhi) merely by standing at Devī's door

95. A day of Devī seems to be equivalent to a month of human time. The camphorated water is for Devī's feet (Lakṣmīdhara calls it pannīra "footwater")

97 The same conceit exists of the kuravaka as of the aśoka tree, see note to stanza 85

CRITICAL APPARATUS

In this Critical Apparatus the manuscripts are cited by the sigla indicated in the section entitled "Manuscripts Used" Where all manuscripts from a single repository or in a single group agree the citation is of the symbol used for that group For example, D refers to all the D manuscripts, N refers to all the N manuscripts, T refers to all three T manuscripts, but T1 refers to only one manuscript of the T group, T2 to another, and T3 to another The same principle distinguishes M from M1, M2, M3, M4, B from B1, B2, B3, B4, B5, and similarly with TU, Tr, G, S, Bh, H, P, A, and the individual manuscripts belonging to those groups

1 *c* S2 S3 Bh H3 H5 H8 P2 P4 °viriñcevā°, D (except T3 S1 A3) G1 G5 A7 °viriñcā°, H7 A3 °viañcā°

2 *a* B1 B4 H2 H7 P4 C O A4 A5 A6 pāmśum
b T M3 TU2 TU3 Tr1 Tr2 G1 G3 viriñcah, M1 M2 M4 TU1 S1 (by correction of °ñcah) S2 H3 H5 H6 H8 P2 P4 C O A1 A2 A3 A7 viriñcih, H3 H6 P5 (corrects to °lam) A7 avikalān
c H6 etān
d D (except M2 M4 K G3 A7) G1 G4c G5 (G5c °kṣubhyai°) samksudvainam, M4 K A7 samkṣudhyai°, B4 samkṣudbhyai°, H6 saṃksubhvaitān

3 *a* G1 G4 G5 S1 S2 B2 B3 H (H5 corrects to °radvīpanagarī) P2 P3 (by correction of °radvīpanagarī) P4 C O A4c(var) A5 A6 °mihiroddīpanakarī
b G4 G5 S1 S2 Bh B3 B4 B5 H1 H2 H4 H5 H7 H8 P3 (with marginal gloss sru°) P4 P5 C O A5 A6 °śruti°, G1 °srati°, P1 A4 °srti°, G5c P2 °smṛti°, B1 °stuti°, N MSS read °śirā except the following G1 S3 P5 (in marginal gloss on °śirā) °jharī, O °jñasa (for jharī?), H2 H3 H6 H7 °sirā, H1 °śirāh [i e °jharī is reading of all D MSS and of G1 S3 P5 gloss O °? A5c A6]
d D (except TU3 S1 A2) G1 G5 S2 Bh1 H4 P2 bhavati, A7 bhavasi

4 *d* H1 punyānām (for lokānām)

5 [K has lacuna of stanzas 5–8]
b G4 G5 B1 B2 B3 H1 H3 H5 H7 H8 P3 (by correction of purari°) P4 A5 smararipum, P2 surari°
d H5 ca (for hi)

6 *c* B1 B4 ātanvānam (for ekah sarvam)

7 *a* D (except Tr1 Tr2) Bh1 P5 (with marginal gloss °bharā) A4 °stananatā
c H5 atha (for api)

8 *d* H2 smaranti (for bhajanti)

9 *b* H6 urasi (for upari)
c D (except M2 M4 Tr3 RV G2 A1) G4c S2 (in marginal correction of bhittvā) S3 (with marginal correction to bhi°) Bh2 B3 B5 P2 P3 (with gloss bhi°) P5 (with gloss bhi°) A7c jitvā (for bhittvā), H3 (corrects in margin to bhi°) B1 hitvā, M1 M2 kulapadam
d D (except T3 M2 G3) G5 S2 S3 Bh1 H2 P2 P4 viharase

10 *a* H8 svadhādhārā°, G4 S2 H7 H8 P4 caranakamalāntar
b D (except M4 Tr2) Bh1 P5 (by correction of °sām) °mahasah, G1 S3 Bh2 B3 H3 H8 P3 P5 (corrects to °sah) mahasām
c T2 TU3 Bh2 °stanilayam
d M1 M2 M3 A2 kuharinīm, M4 TU1 G1 S1 (by correction of °ni) Bh2 B1 H4 H5 P1 P3 (with marginal correction to °ni) A1 A3 °nī, C O °ne, H8 °nim, Bh1 °ranim

11 *a* S1 H1 H3 H4 H6 P4 C O A4 A5 A6 adhah (for api), H2 atha
b T M3 M4 Tr1 Tr2 RV K G1 G2 G3 G5 A1 A2 A3 A7 api (for iti), M1 M2 H6 P5 (by correction of iti) atha
c T3 M1 M2 TU3 RV G5 Bh1 B4 B5 P5 (in marginal gloss on trayaśca°) A1 A7 (A7c trayaśca°) catuścatvā°, T1 śreyaśacatvā° (T2 no reading), S1 S3 Bh B1 B2 B4 B5 H2 P5 (with marginal correction to °kalābjatri°) °kalāsratri°, G4 (G4c, °kalāśratri°) G5 S2 B3 H (except H2) P (P5 in marginal correction of °kalāsra°) A4 A5 A6 °kalābjatri°, C O °kamalābjatri°, S2 S3 Bh1 B3 H1 H8 P1 P2 P5 A4 °trivalayam, H4 H6 °valayā, K °valayās
d C O trilekhā°, T1 T3 M TU2 Tr1 RV G2 Bh1 (corrects to

carana°) A1 śaranako°, G4 G5 S1 S2 H1 H3 H4 H5 (with marginal gloss carana°) H6 H7 H8 P2 P3 P4 P5 (by marginal correction of carana°) A4 A5c A6c bhavanako°

12 *a* H1 H5 H7 H8 P4 P5 (in marginal gloss on tulayi°) kavayitum, G4 kathayi° (G4c tulayi°)
b T TU Tr1 Tr2 RV K G1 G3 A2 A3 viriñcapra°, S1 S3 Bh1 B H4 H7 P (except P2) A4 A5 virañcipra°
c T1 T3 (T2 no reading) M3 Tr1 Tr3 RV K G2 G3 yad ālokautsu°

15 *a* T3 Tr1 G2 A2 °tsnāśuddhām
b T1 T2 M TU Tr1 RV G2 G3 H2 °sphutika°, D (except M2 M4 G2 S1 T2 [no reading]) °ghutikā°, M2 M4 G2 Bh1 (corrects to °gati°) °ghatikā°, T1 (T2 no reading) TU2 TU3 Tr2 Tr3 RV G1 S2 (corrects to °karām) S3 Bh1 B (except B3) H2 H3 H4 H6 H8 P1 P2 P3 pustakadharām
c M1 M2 K G5 A4 na tvām natvā, M4 G1 G4 S2 Bh2 B (except B1) H (except H2 H4 H6) P1 P2 A5 A6 A7 natvā na tvām, H6 sakrt tu tvām natvā, N (except G5 Bh1 H3 P5) G3 S1 katham api
d TU1 K °dhurīnām, M1 M2 M4 K G1 G2 G3 S1 A1 A2 A7 phanitayah

16 *a* T2 H4 H5 H7 °vanamālātapa°
b K Bh2 bhajanti, G1 H4 bhavati, G3 °tī
c T1 T2 M3 TU2 TU3 Tr1 Tr2 RV G1 A2 A3 °riñcapre°, A4, °rañcapre°, H2 (by correction of °ra°) H3 H5 H6 H8 P2 P4 C O A1 A7 °riñcipre°, K °riñcyapre°, M1 M2 M4 viriñcih priya°, Bh2 °riñcih pre°, TU1 °riñcah pre°, Tr G1 S1 S2 (in correction of tarunatara°) S3 Bh2 B1 B2 B4 B5 H1 H2 H4 H6 H8 P2 P3 P4 P5 (with marginal gloss taruna°) A4 A5 A6 A7 taralatara°, S1 S2 H4 H8 P5 °laharīm
d B2 B5 A4 sabhā (for satām), C O A5 sabhām

17 *a* Tr1 G4 S2 Bh1 B4 H5 H7 H8 P1 P3 (as interlinear correction of °bhanga°) P4 A4 A7 °bhangiruci°, T2 B2 B5 °bhangaśuci°
c T3 M3 TU1 Tr2 G2 B2 P5 (as marginal correction of bhangisu°) A1 A3 A7 (A7c °subha°) bhangirucibhir, K bhangisubhage, B5 bhangasubhagair

18 *a* G3 G4 S2 tarunataruni°, Bh2 H1 tarunataranī°, G2 P2 tarunitarani°

19 *a* G3 G5 H3 H5 H7 dadhato (for tadadho)
b G1 G4 (G4c harārdham) H2 H4 C O A4 hakārārdham dhāyed dharama°, G3 hıtaurārdham dhyā° dharama°
c T3 B2 H1 H4 P5 (corrects to °tā) vanıtām ity, B4 vanıtāsv ıty, B2 H1 P5 atılaghustri°

20 *a* M TU S1 H2 H3 H6 P4 A1 A2 A3 A7 (A7c °kura°) °nıkurumbā°, K nikurumbam
b G1 G4 S2 S3 H1 H4 H7 P3 P4 himagırıśılā°
d G4 G5 S2 H3 H5 H6 H8 P1 P2 P4 O A4 A5 A6 A7c °pluṣṭam, G3 A1 pluṣṭām, T1 TU2 °plustyā, G4 G5 drṣṭvā (for drstyā), H7 P1 (corrects in margın to °sırayā) A4 (°sıca°) °dhāraśıcayā, G5 S2 B5 P4 A4c °dhāraśıvayā, G4c S1 Bh B1 B2 B3 H5 H8 P3 C O A5 A6 °dhāraśırayā, H2 H6 A1 A2 °sārasırayā (for °dhārası°), H3 °sāraśırayā

21 *d* A1 A4 paramānandala°

22 *a* G5 Bh2 B4 B5 H1 H2 H5 P3 A7c tvaddāse, G4 S2 H3 H8 P4 vıtara mayi
c M3 M4 G2 A2 A5 tad eva
d M TU Tr1 Tr3 RV K G1 G2 G3 G5 A1 A2 A7 °makuta°

23 *c* D (except S1) G1 Bh1 P5 (ın margınal gloss on tathā hı) yad etat (for tathāhı), T1 T3 (T2 no readıng) M TU Tr1 Tr3 RV K G5 A1 A2 A3 trınayanam
d TU1 TU2 °cūdāya° (for °cūdāla°), M TU1 TU2 Tr RV G1 G3 G5 K A1 A7 °makutam (G1 °tām)

24 *a* M4 Bh1 S3 B2 B5 H4 H5 P2 C A7 ksapayatı
b Tr2 G5 B4 tvam (for svam), Bh2 tam, P2 tad, P2 punar (for vapur), B2 H5 H7 H8 P1 P3 P4 (ın correctıon of °tı) tırayate, TU1 tvarayatı, G1 G3 thırayatı, H6 sthagayatı
c K tadāpūrvah, G3 tadāpūrvam, B (except B3) H1 H6 sa (for ca)
d G5 H3 P1 kṣanacakıtayor

25 *a* T3 Tr2 Tr3 K B2 B3 H3 H5 P1 P2 P5 (glosses wıth tava) C A5c A6c apı (for tava), H1 H2 H4 H6 paraśıve (for tava śıve), G4 G5 (°na°) S2 H7 P4 trınayane (for ta° śı°)
c TU1 H7 tathāpı
d M TU1 Tr RV K G (except G4) A1 A2 A7 °makuṭāh, TU3 mukuṭām

26 *a* T1 T2 M4 TU2 TU3 Tr1 Tr2 G1 A2 A3 viriñcah, M1 M2 M3 TU1 S2 Bh2 H3 H5 H6 H8 P4 P5 (by correction of vira°) C O A1 A4 A7 viriñcih

c M3 G1 A1 vitantrī, A4 vitantrā, Tr2 S2 S3 Bh B H (except H4) P (P5 glosses with °ndrī) A5c vitandrā, M2 sammīritadrśā, M3 M4 G4 G5 H6 (glosses with °drśā) H8 (corrects to sammīlati drśām) P5 A6c sammīlitadrśām, G1 (drśā) S Bh B H (except H6 H8) P1 P2 P3 A5 A7c sammīlati drśām, A4 A7 sammīlanadrśām

d N (except B2 B4 C O) G2 S1 vilasati (P5 corrects to viharati), B4 vihasati

27 *a* N (except G1 G5 S2 Bh1 H8 P5 [reads °nam and corrects to °nā] A6 A7) °viracanam G1 °virajitā

b H1 H8 P3 P5 °ksinyam kra°, K A7 °ksinyah kra°, S2 H3 P4 A4 °ksinyabhramanam, S1 °kṣinyam bhra°, T3 Tr1 Tr2 RV G4 S1 S2 S3 (corrects in margin to aśanā°) B1 B2 B5 H1 H3 H4 H7 H8 P2 P3 P4 C O A4 A5 adanādyāhuti°, P5 asanādyā°, TU1 aśanābhyā°

c M sandesah, G4 H5 H7 sakalam idam ātmārpana°, G5 sakalam api cātmārpana°, B4 sakalasukham ātmārpana°, Tr3 G4 H1 H2 H6 H7 P4 C O A4 A5 A6 A7c °rpanadaśā, M4 A7 °rpanadhiyā

d M1 M3 vilasitum, B4 vilasutam, K vilasitām

28 [This stanza appears in S1 as Nos 29 and 90]

a Tr2 G4 G5 S1 S2 B2 H4 H5 H6 H7 H8 (H1 no reading) P (except P5) A5 īśānasadrśīm, P5 āśānasa°, H2 āśāsasa°, B3 B5 īśānusa°, C ātmānusa°, O ātmyaikasa°

b G4 G5 S1 S2 Bh2 H5 H7 H8 P1 P4 A4 saundaryastabakama° (H5 P1 °ryam sta°)

d T1 T3 (T2 no reading) TU2 Tr1 S1 (stanza 90 but reads °naih in stanza 29) A7 karanacaranah, M4 karanacaranāh, Bh2 karacaranayoh, O tava caranayoh

29 *a* K °harinī, T1 T2 G1 G2 G5 Bh1 B2 B3 B4 (corrects to harinīm) B5 H2 H5 H6 H8 P1 C O haranīm

c D (except Tr1 S1) G5 S3 B4 H2 ksvelam, H8 khedam, T1 T2 M TU Tr2 K G2 G3 S1 kabalita°

d G4 (G4c °mūlam) H1 H7 nūnam (for °mūlam), M1 M2 M3 S2 S3 Bh2 B1 B3 H4 H7 H8 P3 C O A4 janani tava

30 *a* S2 B2 B3 B5 H1 H4 H8 P (except P5) A4 A5 A6 vairimcyam/ °ramcyam, S3 Bh1 B1 B4 vairamcam
b D (except T S1) G1 G5 °makutam
c D (except Tr3 RV S1) G1 P2 upayātasya (for abhiyā°), G4 (G4c abhiyā°) H7 abhijātasya, A5 apiyā°
d T1 M (except M4) Tr2 G1 S3 Bh1 B H4 P (except P4) A2 A5 harasyābhyu°

31 *a* T1 T3 (T2 no reading) M TU Tr2 Tr3 K G2 Bh1 A1 A2 A3 A7 atisamdhāya, G3 S3 B1 P4 apisamdhāya, H4 asamdhāya
b S3 (corrects in margin to sthitas) B4 puras (for sthitas), B2 purastāttatsiddhim, M (except M3) K G1 S2 H4 °siddhih, B2 P1 °siddhim, P2 siddham, B2 B5 H8 P1 °prasabhapara°, H3 H4 C O °prasarapara°; G1 G4 S2 B1 B2 H1 H4 H5 H7 H8 P3 P4 P5 C A4 A7 °tantrah, O °tantrāh, G5 H4 °tantra
c Bh2 B4 B5 H6 C O tannirba°, T2 TU1 TU3 Tr2 RV G1 H1 H2 P (except P2) C O A2 °ghatanāt
d B1 B4 B5 H1 tantram te, G1 tattantram, H4 te tamtrai

32 [S2 pādas *c d* illegible in photograph]
b A1 A7 paramārāhrdayah
d H3 H5 te varnās, H2 varnaughās tava M (except M3) H6 C janani tava

33 [S2 pādas *a b c* illegible in photograph]
a T2 TU3 Tr2 G1 S3 Bh2 B1 B3 B5 (corrects in margin to ādau) H1 H2 H4 H6 P5 (by correction of ādau) C O ādye H6 ganā (for manor)
b B1 P1 vidhāyaike
c D (except T3 Tr1 S1) Bh2 H3 A5 A6 A7 (A7c japanti) bhajanti (for japanti), G5 smaranti; M1 M2 P3 °valayā, M4 °yah

34 *b* B4 navātmā° (for tavātmā°) D (except T1, T2 no reading) B4 H2 H4 H6 P5 (corrects in margin to bhavātmā°) A5 A6 A7 navātmā° (for bhavātmā°), T1 G1 tavātmā, H4 anaghe
c B2 H1 °ty ubhayam api sādhāra°
d H8 P4 C O A4 °nandapadayoh

35 *d* S3 B (except B1) H1 H2 P3 (corrects to °yuvati) śivamahisi, P2 haramahisi

36 *b* H6 manye (for vande), T1 TU2 TU3 Tr2 G2 G3 Bh B2 B4 H1 H4 H5 H6 H8 P3 (corrects to paracitā) P4 P5 (corrects to paracitā) paricitā, M TU1 G1 A2 A4 paricidā, Tr3 A5 A6 A7 paracidā

c T1 M (except M4) ārādhyān, G1 °dhyā, G4c H5 H7 H8 P1 P3 P4 A5 A6 °dhya, G5 P2 °dhyam, H1 °dhye, G2 °dhyad, Bh2 B1 C O A4 A7 °ddhum, G5 S1 B3 H1 H5 H7 H8 P3 (as correction of bhaktyā) P4 A5 A6 premnā (for bhaktyā), A7 acarame (for avisaye)

d B4 B5 nijāloke (for nirāloke), Adyar ed and variant in Srirangam ed (from Kaivalyāśrami's comm) nirātanke, D (except Tr2 S1 T2 no reading) G5 P5 (in correction of loko) loke (for loko), G4 G5 H1 H5 H7 A4 (var) A5 (var) sadāloka (for hi bhāloka°), H6 hitāloka°, G4c B5 P3 (corrects to bhā°) P5 A1 hi sāloka°, Tr2 cidāloka°, D (except T3, T2 no reading, G3 °nam) G4 B3 H1 °bhuvane

37 *a* H2 °sphutika°, C O A4 vyomasadrśām, H5 vyomajanatam

b D (except T3 M1 M2 TU3 S1) G4 G5 Bh1 H1 H5 H7 °vyavasitām (G3 °tam), M1 M2 °vyasanitām, P1 °vyasananīm, H4 °vyasananī, P2 P5 (corrects to °vyasaninām) vyasaninī, Bh2 B4 B5 giriśasāyujyapadavīm (for śivasamāna°)

c M3 TU Tr1 Bh1 B4 A2 A3 yāntyāh, G1 yāntyo, T M3 TU Tr1 Tr3 RV K G2 G3 A2 °saraner, M1 M2 A1 A3 °ne, M4 Bh1 B5 H1 H2 H6 P4 °nir, G1 S1 S3 B1 B3 H5 °nīm, C sādharmyapadavīm (for sārūpyasaranim)

d M Tr G2 G3 G4 A2 A3 jagati (G4c °tī)

38 *b* K G1 A4 kam api

d G5 H5 H7 P5 (in gloss on yad) sad (for yad), M1 M2 A4 ādhatte, B2 dosān, S3 B3 B4 B5 H2 H6 P2 A5c A6 amalam (for akhilam), C athinam

39 *a* S3 (corrects to nira°) H3 H5 H7 C O A4 niyatam (for niratam)

c M1 M4 G1 A5 mahatī, M2 mahasi, D (except S1) G1 P5 (as gloss on °kalile) krodhakalite, Bh2 O °kalike, H4 °salile

d T M3 TU Tr2 Tr3 RV G (except G3) S3 B2 B4 H5 H7 P1 A1 A2 yā drstih (for drstis te), M (except M3) G3 B1 B4 H3 P5 A3 A7 te drṣtih, H4 yā drstas te, B5 A7c yaddrsṭih,

H2 tvaddṛṣṭih, H6 tvadṛṣṭih, K taddṛṣṭih, Bh1 omits te, C O dayārdrābhir dṛgbhih

40 [G4c B4 B5 have pāda and word order as follows taḍi° śa° timi° / tava śyā° me° janani parinaddhe° // sphurannānāratnābharaṇamaṇipūraikaśaraṇam / niseve varṣa° harami° tribhu° //]

c N (except G1 Bh1 H2 [corrects to tava] P3 [has gloss tavah] S1 [has gloss tava]) tamah (for tava), T2 ghanaśyāmam, G1 maniśyāmam, S3 (corrects to kam api) G4c B4 B5 H6 janani (for kam api) TU1 S2 kim api

d H2 H6 smaramihira°

41 *a* O padme (for mūle) saha janāsamayalāsyapa°

b G4 S2 Bh2 B1 H1 H5 H7 H8 P1 P5 C A4 bhavātmānam, M4 G3 G5 S2 Bh1 (as correction of navātmā°) B (except B1) H4 H6 P3 P4 A2 tavātmā°, O śivātmā°, T M TU Tr1 Tr3 RV K G2 G3 B2 H2 H4 P5 (marginal gloss) A1 A2 A3 A4 A7 manye (for vande)

c T3 TU S1 S3 Bh1 B2 B3 B4 H3 P3 (as correction of ubhaya°) P5 A2 A5c A6c udayavidhim (for ubhayavi°), G5 ubhayam idam, G4 °yabhidam uddiśya (G4c ubhayavidhim uddi°), H7 ubhavam idam

d H1 yajñe (for jajñe), H5 jagye

42 *a* C O māṇikyaikam

b G4 S Bh2 B (except B1) H1 H2 H7 H8 P2 P3 P4 P5 (corrects to te hai°) A5 A6 haimam te, G1 G4 B1 H3 H4 H6 H7 P1 P2 P3 (corrects to °ti yah) P4 C A4 A7c kīrtayatu kah, H1 H2 (corrects to kī° yah) H8 P4 P5 (corrects to kī° yah) A5c A6c kīrtayati kah, G5 kīrtayakrah

c T1 Tr1 G1 G4 G5 S1 S3 (as correction of sa nīdeya°) Bh1 B3 H2 H4 H5 H6 H7 H8 P1 P3 (as correction of samīḍe ya°) P4 P5 (as correction of samīde ya°) A4 tam īde ya°, Tr2 B2 H3 P2 P3 (corrects to tam īḍe ya°) P5 (corrects to tam īḍe ya°) A5 A6 samīḍe ya°, S2 B1 H1 C O samīpe ya°, G4c A4 °churita° (for °cchuraṇa°), Tr2 A5 °śabalā candraśakalam, G1 °śabalam candrakalaśam, G4 G5 Bh2 B3 B5 (°bala) °śabalā candrakalikā, S3 H1 (°lām) H4 H7 P1 yacchāyāsphuraṇaśabalā candrakalikā (H1 °kām), H3 P4 P5 (as correction of °cchuraṇaśabalam candraśakalaṃ) °sphuraṇaśabalaṃ candrakalikam (P5 candraśakalam), P3

°sphuranaśakalam camdrakalikam, S2 O A1 A2 °sphurana-śabalam candraśakalam, C °sphuritakiranam candraśaralam

d Bh B2 B3 B5 H3 H5 H6 H7 H8 P1 P2 P3 A5 saunāsīram, H1 A4 saunāśīram, N (except Bh1 B5 P5 gloss) Tr2 S1 kim idam iti badhnāti dhisanām, B5 kim idam iti nibadhnāti, P5 (gloss) kim iti nanu ba° dhi°

43 *b* G2 G4 G5 S2 S3 Bh B H1 H8 P1 P2 P5 (corrects to °nasni°) A5 A6 ghanam sni°, T M2 M4 TU Tr RV G1 G3 S1 H3 H7 A1 A2 A3 A4 A7 °snigdha°, S1 S2 B2 B3 H1 H5 H7 H8 P4 śyāmam (for ślakṣnam), H6 P2 P3 A5c A6c sūkṣmam, T3 M TU Tr RV K G3 S1 H2 H6 H8 P2 P4 A4 °nikurumbam

c Bh2 B2 A5 A6 tadīyam (for yadī°), H8 tvadī°, M1 M2 G4 P2 upalabdham

d M asminn anye, M S1 S3 Bh B (except B3) P1 P3 P5 A6 A7 balamatha°, S2 puramatha°

44 [D (except Tr2 S1) G1 Bh1 arrange pādas in order *c d a b*]

a S2 B2 H5 H8 P2 °timiram

b T1 T3 (T2 no reading) TU Tr1 Tr3 S1 Bh1 B3 P2 C O A1 A3 dviṣām (for tviṣām)

c H7 nas tulitadalitendīvaravanam vadana°

d M4 S2 B4 B5 H1 H3 H4 H5 H8 P1 A3 A5 parīvāhah sro°

45 *a* S3 B2 B3 (°tśrī°) H6 P1 P5 (as correction of °kalabhasaśrī-bhir) alikulahasacchrībhir, P3 (corrects to °kalabhasaśrī°) alikalaha°, H2 H3 P2 A5 A6 alikulahasaśrībhir, H1 H5 H7 alikalabhakaśrībhir

b S1 S2 (corrects to °bhavati) B1 B4 B5 H1 H2 H3 H6 P2 P3 (corrects to parihasati) P4 A5c A6 paribhavati (for pari-hasati), H4° rucih

c B4 B5 cāsmin (for yasmin)

d T1 T3 (T2 no reading) M TU1 TU2 Tr1 Tr3 RV K G1 G3 Bh1 A1 A4 smaradahanaca°, M2 °madhuriyah, G2 °ma-dhurihah

46 *a* T1 Tr1 Tr3 G (except G2) S2 Bh1 H4 H5 H8 P1 P3 (corrects to °nya°) A4 lāvanyam

b D (except TU3 Tr2 S1, T2 no reading) Bh1 (muku°) maku-taghaṭitam candraśakalam

c S1 S2 H2 H3 H4 H5 H7 H8 P1 P2 P5 A1 A7 °samnyāsād, S1 S2 H3 H8 P3 (glosses with ca mithah) A4 militam (for

ca mıthah), G4 (G4c ca mıthah) G5 H1 H5 H7 C O A5 A6 mılıtah, H4 mılıtamh, M1 M3 ca mıdah, M2 ca mıtah, H2 H6 sa mıthah, B1 ubhayakrtasamdhānam apı yat (for ubha° °thah), C O ubhayam abhısandhāya mılıtah

d G1 G3 G4 (G4c °syūtıh) G5 S (S1 corrects to °syūtıh) Bh1 (as gloss on °syūtıh) Bh2 B H2 H4 H5 H6 H8 P °lepasphūrtıh, K °lepassūktıh, TU3 °lepassūtıh

47 *a* Bh2 B2 B4 B5 bhruvoı madhye, H6 bhruvor agne, B1 B5 H7 A1 A3 A7 °vyasananı, M3 M4 K S1 °vyasanını

b T M1 M2 TU Tr1 Tr3 K G3 Bh1 O A1 A3 A6 dhrtagunam, G2 dhrtagunīh, A2 °nah, A5 °naıh, P2 dhrtıgune, M4 drutagunam, Tr2, S3 Bh2 dhrtaśare, B4 B5 dhrtıśare

c S2 B5 P4 madhye (for manye), S1 B3 H2 H3 H6 P1 C A4 A5 ratıpatıh

d G1 G4 S3 B3 H (except H1) P3 (corrects to ume) P4 P5 (glosses ume) C A4 ıdam (for ume), B4 B5 A5 A6 ıme, P2 ımai, O nıgūḍhāntarapadam

48 *a* Tr3 RV G1 A3 savyetaranaya°

b H3 te vāmam, T2 S2 °nayakamayā, Bh2 S3 (corrects to °kamayam) A1 A4 ıajanīśātmakatayā, M4 Tr2 G1 G4 G5 S1 B1 B2 H P1 P2 P3 C O ıajanīnāyakatayā

c S2 Bh B H1 H2 H6 P1 P2 P5 drṣtıs te, Tr2 taddıstıı, H8 te dyustır, M1 M2 °rucım, M3 S3 Bh2 °lıtanīlāmbujaıucıh

d B5 H4 H7 A3 A5 °carī

49 *a* M1 M2 B4 kalyānı

b G4 G5 S2 (as gloss on °dhārā) B2 B5 H1 H5 H7 H8 P1 P4 C O A4 krpāpārāvārā, Bh2 B3 B4 P3 krpāpāıādhāıā, H4 A5 krpādhārāpārā, TU1 TU2 bhogapatıkā, G5 Bh B (except B1) H1 H5 H7 P1 P3 C O A4 bhogalatikā

c M4 K G1 A7 drstır yā, H2 °vıjayāt

50 *a* T2 TU3 Tr2 S2 (corrects to °rasıkam) S3 Bh2 B H1 H2 H3 H6 P3 P5 A5 A6 A7 °ndaıkabharıtam

d B1 H2 H4 H6 P3 (corrects to °samsaıgād) asūyāsamparkād, Bh2 B4 B5 °samdarbhād, G4c H1 H2 H3 H5 H6 H7 svıd (for cıd)

51 *a* H6 srngārāśā, T M TU Tr1 RV Bh1 A1 A2 A3 °tarajane, K °tarapare

b M1 M2 G1 saroṣām, T1 M (except M3) TU2 Tr RV K G1 G3 H4 C O A1 A2 A3 A4 giriśanayane, T3 giriśacarite nayane, B2 B4 B5 P5 vismitavatī, M1 M2 vismayavati, G3 vismayavatīm

c T3 M3 M4 TU1 TU3 Tr1 Tr3 RV K G2 G3 G5 S2 S3 (as correction of °jayanīm) H4 A (except A3) °saubhāgyajananī, P1 °jananīm, B2 B4 B5 °saurabhyajayanī

d T1 T2 Tr2 G4 G5 H5 H7 A2 A3 janani mayi, H2 H4 P3 A5c A6 mayi jayati, H3 jayati mayi, M4 G3 drstim

52 *a* B3 H1 H3 H5 H7 H8 P1 P4 C O A4 garuda, M1 M2 dadhati

b M1 M2 purān, M1 M2 cetahpraśa°, H5 H7 °vidrāvanapare

c H5 gotrādhipapati°

d Bh1 B2 °krstam smara°, H3 kathayatah

53 *a* M (except M3) S2 H4 H5 H8 P1 P5 vibhaktam trai°, H1 °ktas trai°, Bh2 B4 (°ktam trai°) viviktatrai°, Tr2 G2 Bh2 B1 B3 H1 H2 H6 A2 A7 °kalita°) varnyavyatikarita°, T M TU K G4 H1 H3 H5 H7 P1 A1 °talīlāñjanatayā, G4c B3 °tanīlāmbujatayā, B1 °talīlāmbujarucā, H2 H6 °tanīlotpalatayā, P3 °talīlāmbujatayā, A2 °tanīrājanatayā, A3 °tanīrāñjanatayā

b C O tannetra°

c H4 srṣtam, M1 ghanah srastum, M2 ghanasrstam, H1 °hara° (for °hari°)

d TU1 Tr2 Tr3 G1 G4 G5 S2 S3 H3 H7 H8 P1 P3 (as correction of iti) P4 iva (for iti), K G1 G2 G5 B1 B3 H2 H3 H4 H5 H7 H8 P C O A4 trayam idam

54 *b* TU1 TU2 RV Bh1 H3 P3 A4 A7 dayāmiśrair

c C O aho (for amum)

d M (M1 anakham) TU RV K G3 A2 A3 anagham, Tr1 anaghau

55 [Tr1 has pāda order *c d a b*]

b G5 B3 O vilīyante, M2 śaphalikāh

c D (except Tr1 S1 A2) G1 G5 C O A4 °kavātam, H2 °kabātam

56 *a* M2 M3 G1 A1 jagati

b H2 (corrects to °rājanyata°) H6 °rājasya tanaye

c Bh2 B2 B4 B5 krāmtam (for jātam)

57 *a* S2 S3 Bh1 B (except B1) H1 P1 P5 °nīlāmbujarucā

c Tr2 S2 Bh2 H2 H3 H7 H8 P1 P5 (by correction of anenāyam)

A3 A5c A6 annenāham, H7 na ca bhavati te, H3 na hi bhavati te

58 *a* A4 arā° te bhrūvallīyugalam, A1 vālī° (for pālī°), H2 (corrects to °rājanyatanaye) H6 C agarājasya tanaye, P5 (agarājendratanaye

c C O śaranapatham, A1 A7 śravanapadam, H6 śravanamupatham

59 *b* Tr2 RV A7c śanke (for manye)

c B4 B5 yad āruhya

d D (except Tr1 Tr2 G3) sajjitavate, Tr1 G3 A5c A6 samjitavate

60 *a* M (except M3) H5 H8 P1 P5 A3 A5 A7 (A7c °tyāh) sarasvatyā, M1 M2 G4 H4 H5 H6 P5 A3 °kauśalaharī, P1 A7 °harā, A4 °kauśalabhidah

b M1 M2 H2 H5 P1 P2 A4 A5 (A5c °ntyāh, so A6) pibantyā, M3 TU1 śarvānī, M (except M4) °culikābhyām, TU2 °culakābhyām, S3 Bh2 B4 B5 H3 P1 A5c A6 °casakābhyām, Tr2 G1 °yugalābhyām, H6 °puṭakābhyām, T3 M TU1 TU2 Tr1 K G3 S1 S3 Bh B (except B3) H1 P2 P3 P5 (as correction of °tam) A1 A2 A3 A5 aviralam (for aviratam), G2 atiralam, H3 C O A4 avikalam, G1 api ca tāh

c M3 H2 H5 H8 P5 (as correction of °ślāghā°) °ślāghyā°

d Bh1 B4 B5 H1 H3 H4 H8 P2 P4 P5 (glosses with jha°) A4 ranatkārais, P3 hanatkā°, S2 (corrects to ranatkā°) camatkā°

61 [K lacks 8 folios, leaving lacuna of stanzas 61–89, 91, 94, 99]

a M1 M3 TU RV G5 S1 P1 P5 A1 A3 °paṭī, M4 C O °paṭe, Tr1 °paṭa, G2 °vati

c T1 T3 (T2 no reading) M (except M1) TU Tr1 Tr3 S1 Bh2 H6 P5 (in gloss on vahann) A1 vahaty antar, M1 G2 G3 vahanty antar, M TU G2 Bh1 A1 A2 A3 A7 śiśirakarani°, B3 H3 H6 H8 C O °nihśvāsagha°, Tr2 Bh2 B2 B4 B5 A5c A6 °niśvāsaviditāh, P1 (°nihśvā°) P5 °taraniniśvāsaviditāh, H4 (°tah) P2 A7 °niśvāsajanitāh, RV G2 G3 Bh1 °niśvāsagalitāh, Tr3 °niśvāsagalitā, G4 (G4c °saghaṭitāh) °sagaditāh, T M TU Tr1 S1 °niśvāgalitam

d T1 T3 (T2 no reading) TU2 TU3 S1 P2 P5 (corrects to yas) A1 A3 yat (for yas), B2 B4 B5 (corrects to yas tāsām)

yannāste, T1 M3 TU2 RV A3 °manım adhāt, T2 Tu3 °manıdharāt, M4 °manıdharāh, A2 °manımayā, A1 °manımat

62 *a* H3 prakrtyah, H4 raktāyā, P2 C °rucıh, H1 °ruce

b G4 (G4c parokṣe) S2 H1 H2 H5 (°ko) H7 H8 P1 P4 C O A4 varākī (for pravakṣye), A4 sāyuȷyam (for sādrśyam), P1 P5 (corrects to phalatu phalam) ȷanayatı katham vıdru°, A2 ȷanayatı pha° vıdru°, G4 H1 H7 H8 P4 C O kalayatu katham vıdru°, S2 H6 A4 ȷanayatu katham vıdru°, H2 A5c A6 kalayatu pha° vıdru°, H5 kalayatı kalam vıdru°, G5 kathayatu katham vıdru°, M1 M2 ȷayatu phaladam vıdru°

c T1 T2 Tr1 S2 (corrects to na) S3 Bh1 (as correctıon of na) Bh2 B H2 H3 H4 H6 P3 P5 (corrects to na) A5 A6 kva (for na), G3 S3 Bh1 B3 H1 H2 H3 H4 H8 P2 P3 P4 A2 A5 A7 tvadbı° (for tadbı°), H6 H8 P3 P5 °bımbam pratı°, T1 M TU2 Tr3 RV G2 G3 S1 Bh1 A1 A2 A3 A7 °lanarāgād, Bh2 B2 B4 B5 °lanabhāvād, H6 °lanamādhād, C4 B1 °phalıtalābhād

d S1 B1 H3 H6 apı (for ıva), P5 (as correctıon of ıva) ası, G1 G2 G5 S3 Bh1 (laȷȷeta na) B1 B3 H (except H8) P2 P3 A1 A7 na laȷȷeta, G4 (G4c vıla°) nılaȷȷeta, P4 vıraȷyeta

63 *c* H6 tatas (for atas), M āmlaru°, G5 Bh2 B4 B5 (corrects to amlaru°) bhagnarucayah, P5 (as gloss on amlaru°) bhogaru°

d M1 M3 pıbantī, M (M2 °dıyā) TU G3 (°dhayā) H2 A2 A3 kāñcıkadhıyā

64 *a* G1 B1 B5 °mreḍıtaȷapā, P2 °mredıtadharā, G2 S3 Bh1 H6 C O A2 A3 A4 A5 A6 °mreḍanaȷaḍā, P3 (as correctıon of °mredanaparā) P5 (corrects to °mredanarasā) °mreḍanaȷarā, H4 °mredanatayā, TU3, G4 G5 S2 B2 B3 H1 H3 H5 H7 H8 P1 P3 (corrects to °mreḍanaȷarā) P4 °mreḍanaparā, T2 H2 °ganaȷapāmreḍanaparā, Bh2 °ganaȷapāmredıtaȷapā, A7 °ganaȷapāmreḍanaȷaḍā

b H3 H5 H7 C O ȷavāpuṣpa°, T1 M1 M2 TU Tr2 Tr3 RV G1 G3 H6 C O ȷananı tava, G4 G5 S2 Bh2 B3 H1 H2 H5 H6 H7 H8 P1 P2 P4 C O A4 A5 A6 vıȷayate (for ȷayatı sā), P5 ȷayate sā (corrects to vıȷayatı sā)

c M (except M2) H4 H5 H8 °sīnāyā, B2 P1 P3 °cchavırucıh, H2 H4 H6 °cchavıruceh

65 *a* H7 hatvā (for jitvā); H1 H6 apahataśira°. S2 S3 (as correction of apahṛta°) B1 H5 H7 H8 (as correction of apahṛta°) P4 parihṛtaśi°, S1 Bh1 upahṛtaśira°

b T M TU Tr3 S1 Bh1 B1 B3 P1 P2 P5 A1 A3 A5 A6 A7 candāṃśatri° or candāṃsatri°, B2 caṃdrāṃśutri°, Bh2 B4 B5 candrāya tri°, Tr2 candeśatri°, H4 caṃdāṃśos tri°

c G4 G5 S2 S3 (as correction of viśākhe°) B1 B2 B3 H P C O A4 A5 A6 viriñcīndro° or virañcendro° (for viśākhe°), T2 TU3 Tr2 śaśiviśadakarpūraśabalā, G4 G5 S2 B3 H1 H4 H5 H6 H7 H8 P3 P4 P5 A4 śaśīśakalakarpūradhavalā. Bh1 P1 śaśidhavalakarpūraśakalā, S3 Bh2 B4 B5 śaśidhavalakarpūradhavalā, C O śaśiśakalakarpūrarucirā. G1 śaśidhavalakarpūranikarā, B1 B2 H2 A5 A6 śaśiśiśirakarpūradhavalā H3 P2 śaśiśiśirakarpūraśabalā

d N (except H2 P5) Tr2 G3 vilupyante, S1 P5 vilipyante H2 bilihyante (glosses with vilipyante); N (except S3 H4 C O A4) Tr2 RV S1 °tāmbūlaśakalāh, S3 C O A4 °tāmbūlakaṇikāḥ, H4 °tāmbūlavadanāh

66 *a* D (except T2 Tr2 TU3 G2 S1 A2 A3) gāyantyā, G4 H5 H7 caritam (for vividham), D (except T2 M2 G2 G3) H6 apadānam, M2 G2 apadhānam, G3 upadānam, B1 puraripos (for paśupates)

b Bh2 B3 B5 H2 H4 lalitavacasā sādhu°, S2 (corrects to calitava°) B2 H3 P5 skhalitavacasā sādhu°, A4 skhalitaśirasā sādhu°, S2 (as correction of skhalitava°) G4 B4 calitavacasā sādhu°, G3 Bh1 H2 H7 P5 A4 sādhuvadane, M4 A7 sāyavacanaih

c T2 T3 M3 M4 TU Tr1 G5 S1 S3 (corrects to tvadī°) B4 B5 H3 P2 C O A1 A2 A3 A7 tadīyair (for tvadī°). M1 M2 B4 B5 madīyair, G1 G3 B3 P2 P5 (corrects to apalapita°) A2 A5 apahasitatantrī°

d B2 H5 P1 vānīm, M4 G2 vānī vīnām, H3 P2 ca cula° (for nicula°); H4 nibhṛśam

67 *a* TU G3 sprastum, H7 spṛstum

c T1 TU2 G2 B2 H4 karāgrāhyam, M TU1 Bh H7 A1 A2 °vṛttam (for °vṛntam), S3 B4 °vṛtam, G3 °vṛdam, B5 °vṛmttām, A4 °vṛttim

d M1 M4 S1 A1 A7 cubukam, M2 cubakam

68 *a* Tr2 RV (para°) G1 G4 G5 S2 S3 H5 H7 A3 A5 A6 puravijayinaḥ

c G4 G5 S2 S3 Bh1 B3 H (except H5) P1 P2 P3 (corrects to °garu°) P4 A4 A5 A6 °kālāguru°, G2 S1 Bh1 B3 A1 A2 A3 A5 A7 °bahula°

d B1 P2 tad (for yad), M (except M4) Bh1 (as correction of adho) B4 B5 H3 A5 A7c aho (for adho), O asau

69 [Most of pādas *b* and *c* missing from photograph of S3]

a H3 C A4 tisro rekhā, H2 H7 P4 lekhās (for rekhās)

b Bh2 B5 H7 C O A4 vivādavyā°, B2 (°ddhā°) B4 B5 °vyābaddhatri°, H3 P2 °vyānaddham tri°, C O °vyānamgapraguna°, D (except M4 Tr1 Tr3 S1) G1 Bh1 B4 B5 H4 H5 H7 P1 P5 C O A4 A7 °praguna° (for °triguna°)

c H5 nirājante, Tr2 Tr3 nānārasamadhura°, P1 nānāmukhamadhura°, S2 H8 P4 °rāgotkara°

d H6 °niyati° (for °niyama°)

70 *c* B2 H6 saṃtrasyat, M4 G4 S2 Bh2 B2 P3 P4 pramatha° (for prathama°), H1 H5 H7 P1 madanamatha°, Tr2 RV S3 B1 H3 H4 P3 (in gloss on °mathanād) A5 A6 A7 °damanād (for °mathanād), H6 P2 C O A4 °dalanād, T1 TU Tr (Tr3 °ripe) RV A1 A2 A3 antakaripoś, H4 P1 gandhakari°

d G4 S2 S3 (gloss on śirsā°) Bh2 B2 (viktrā°) B3 B4 B5 H1 H2 P3 (corrects to śirsā°) P5 vaktrānām (for śirsānām), H6 hastānām

71 *b* G4c S2 Bh2 B (except B1) H2 H3 H4 H6 P (except P3) A4 amī (for ume), H1 H5 amum, P3 H7 amūm, O amah, C lacuna

c G1 S2 Bh1 B3 H4 H5 H6 H7 P3 C O kadā (for kayā), P1 katham, B4 vidyut kāmtyām (for cid vā sāmyam), B5 cit kāmtyā, P5 cid yat kāmtyā, TU1 TU3 G1 Bh1 B4 B5 H3 H5 P5 bhajati, S2 H2 H8 P4 vrajatu, H3 A4 vrajati, A7 bhavati, T1 bhavatu, H7 omits, T1 S2 B1 B3 H8 P4 vidhayā (for kalayā) S3 Bh2 B2 B5 P5 hastaka° (for hanta ka°), G4 (G4c hanta) P1 hantuka°, P2 raktaka°

d Tr2 B2 B4 B5 P1 P5 parikrī° (for yadi krī°), TU1 G2 G3 krīdāla°, C O °bhava° (for °tala°), T1 T3 (T2 no reading) M TU Tr1 G3 S1 A1 A2 °lākṣārasacanam, RV G2 °lākṣārunacanam, G1 °lākṣārunataram, Bh2 B5 °lākṣārunajalam, S3 °lākṣārunaruci, P5 (as correction of °dalam) °rucim

72 *a* Tr2 Tr3 A2 kucayugam
b Bh2 dahatu (for haratu), C O vahatu, G3 Bh1 H1 H4 H5 H6 P3 C O A1 prastutamukham, H7 H8 praśnutamu°, P2 prasnutamu°, G5 prasṛtamu°
d T1 T3 TU2 A2 pravimṛśati

73 *a* M4 G4c G5 S2 S3 B3 B4 H (except H4) P1 P2 P3 P4 P5 (as correction of °kutupau) C O A4 A5 A6 A7 °kalaśau (for °kutupau), B2 °kutapau, B5 °kalaśapau
b S2 B3 H2 H8 P4 nagakulapatāke, T3 H6 me (for naḥ), H1 manasijaḥ
c T2 T3 M TU1 TU3 Tr1 RV G3 Bh1 A1 A2 A3 °saṅgarasikau
d Bh1 B1 B3 B4 H3 P2 P5 °ñcadamanau

74 *a* G1 G4 G5 S2 S3 (as gloss on °danuja°) Bh2 B (except B1) H5 H7 H8 P (except P2) C O A4 °vadana° (for °danuja°), Tr2 G2 G3 °prabhṛtibhiḥ, G4 G5 H5 H7 °pratikṛtiḥ, RV °prasavibhiḥ, G1 °prasṛdibhiḥ
b T2 RV samābaddhām, S1 samānaddhām
d T1 T3 M TU Tr1 Tr3 G2 G3 S1 S2 H3 H8 P4 A1 A2 A3 puradamayituḥ

75 *a* C O tulyam (for stanyam); Bh B1 B3 B5 H1 H4 H6 P2 P5 tuhinagirikanye
b M3 M4 G1 G3 A1 A2 °pārāvāram, D (except Tr2 S1) G1 G5 Bh1 B3 P4 A1 A2 A3 sārasvatam, Tr2 Bh2 B1 B3 B4 H5 P2 iti (for iva), H2 iha
c H5 svapne (for dattam), TU A2 A3 dramidaśiśur, Bh2 B4 (corrects to draviḍaś°) B5 druhinaśiśur; H3 kila (for tava)

76 *b* T1 T2 B1 B2 H1 H3 H5 H6 H7 P3 (corrects to °saṃgo) C O A4 A5 A6 kṛtajhampo, H2 °jhampho, Tr2 Tr3 kṛtamajjo, G4 Bh2 kṛtavāso, P4 kṛtahṛdayo, B3 kṛtamagno, Bh1 nanu magno
c H7 dhūmralatikā
d Tr2 S3 Bh1 B2 B4 B5 H1 H2 H3 H4 H5 P1 P3 P5 A5 tava janani, C O lomāvalir

77 [S2 pādas *a* and *b* not on photograph]
b S2 H2 H8 P4 kṛśe kim cin madhye, Tr2 kim cit tava jhaṭiti yad bhāti, C O kim cij jhaṭiti tava tad bhāti, T1 TU2 G3 P2 A3 A5 A6 tava janani, S2 H2 H8 P1 P4 A4 bhavati

(for janani), D (except Tr1, T2 no reading) G1 G5 Bh1 A5 A6 A7 yad (for tad)

d Tr1 Tr3 G1 G3 G4 S1 Bh B1 B4 H4 H5 H8 P2 P5 C O A5 A6 nābhīm ku°, T1 T3 M (except M4) TU2 TU3 H1 P3 A3 A4 A7 nābhim ku°, B3 nābhiku°

78 *a* Tu A1 A2 A3 A7 °vartastana°

b Tr2 °krtāvālam, Bh B3 B4 B5 H1 H2 H6 °kulāvālam, C O A4 °talāvālam, H3 °talīvālam, P2 P3 (corrects to jalā°) °nijāvālam, G1 G4 G5 S2 S3 B1 B2 H4 H5 H7 H8 P1 P3 (as correction of nijāvā°) P4 P5 °jalāvālam, A7 °sthalāvālam

c H3 tava kim api giri°, TU B1 P3 A7 iti (for api), T1 M1 M2 M4 Tr3 G1 A1 nābhir girisute, T3 M3 TU Tr1 S1 H4 H6 P2 A2 A3 A7 (A7c nabhīti giri°) nābhī girisute, Bh2 nābhīva girije

79 [H3 omits stanza]

a M1 M4 klamajuṣāh

b D (except Tr2) nārītilaka (for nābhau vilisu)

d T1 T2 TU2 TU3 Tr2 RV S3 B1 H3 P2 P3 samāvasthasthe°, M1 M4 Bh2 bhavati

80 *a* S3 Bh2 B P1 P5 kucāv etau sadyas tata°, M4 ku° samyak svidyattata°, Tr2 ku° nityam sadyattaṭa°

b Tr2 G1 G4 H3 H5 (domū°) H6 H7 C O dormūlam, Tr2 H1 H5 H7 P1 kalayatah

c S1 Bh1 A1 A2 A3 alam iti valagnam, G1 alam iti vilagnau, B2 B4 P5 alam iva vilagnam, S3 alam iva valagnam, B1 B3 H2 H3 H6 P1 P2 udaram avalagnam, A4 udaram avilagnam, H4 udaram avalakagnam, B5 P3 udaram iva lagnam, C O udarasavilagnaṃ, A5 A6 abalam avalagnam, M2 P2 tanubhavā, H3 H8 P1 tanubhavām, S2 P3 (corrects to tanubhuvā) tanubhuvām, G3 tanubhuvam

d M (except M4) B1 H1 H3 H4 H6 H8 P1 P3 baddham (for naddham), P2 vamddham, M (except M4) lavanīvalli°, M4 trivalīruharīvalli°

81 *a* H2 vistāram kim acalapatih pārvati

b G4 B2 H1 H5 P1 P3 (as correction of haranarūpena, which correction was afterwards erased to affirm the original reading) jaghanarūpena (for haranarū°), H7 jaghanabhāsena, Bh2

B3 P5 A4 bharaṇarūpeṇa, H4 karaṇarūpeṇa, C O taruṇarūpeṇa; M4 Tr3 G5 H1 vidadhe (for nidadhe), Tr1 vinidadhe

d G2 prāgbhāga sthaga°, G3 prāgbhāgaḥ stha°; B1 B3 ca nayati

82 [S1 inserts before this stanza the words: urū jānunī sakṛd eva varṇayati]

a M1 M4 G3 A2 A5 kavīndrāṇāṃ; T M TU Tr1 RV G3 Bh1 H2 H6 (in marginal correction of śuṇḍāḥ) A1 A3 śuṇḍān, Tr2 Tr3 G2 P3 (corrects to śuṇḍāḥ) A2 śuṇḍāṃ, B2 P2 śuṇḍā

b P1 etābhyām abhayam (for ūru° ubha°); T2 T3 TU1 TU3 A2 A3 asi (for api); T2 M Tr1 G2 G3 S1 Bh B3 H4 H5 A7 bhavati; C nirjitavatī (for nirjitya bhavatī), O nirjaya bhavati

d T1 T3 M TU G3 Bh1 (corrects to vijigye) A1 A2 A3 vidhijñe jānu°, G1 G2 G4 S1 S2 H8 P2 P4 vijijñe (doubtless pronounced vijigye, i.e. conjunct jñ pronounced as gy), H4 vijajñe, B4 vijigyau; H5 H7 a vividha° (for vibudha°), C O airāvatakumbha (for vibudhakarikumbha°); Mysore ed. asi (for api)

83 *a* T2 TU3 G1 G2 G5 S1 S2 Bh B3 B4 B5 H1 H3 H4 H6 H8 P1 P3 P4 P5 A7 purā jetuṃ

b M Tr2 G2 G4 S3 H2 H3 H6 A4 A5 A6 A7 te jaṅghe, O te jato; Bh S3 (as correction of bāḍham) B H1 P1 P5 O gāḍham for bāḍham), Tr2 nyāsam

c C lakṣyante (for dṛśyante); H7 P3 (corrects to °lī) pādayugalaṃ

d C nakhāgreṣu muniḥ sura°; D (except S1) G5 A7 °makuṭa°; S2 S3 Bh B H1 H4 H5 H7 P1 P2 P3 (as correction of °śāṇaika°) P4 A5 A6 °śāṇaughaniśitāḥ, H8 °śāṇaighaniśitāḥ

84 *b* H2 kṛpayā (for dayayā); T3 M1 M2 G Bh1 B4 H6 P5 A2 A7 dehi (for dhehi)

c M1 M2 pādaḥ (for pāthaḥ); TU1 °jaṭācūḍataṭinī, A1 °jatācūṭataṭinī

d G1 G4c H2 H4 H6 P5 C O °ṇaharacūḍā°, H5 H7 °nataracūḍā°

85 *a* B1 (as correction of °vākaṃ) B3 (as correction of °vākyaṃ) H3 A4 namovācaṃ, H1 °vākiṃ, B3 (corrects to °vācaṃ) H6 namovākyaṃ

b H2 °ruciram ālaktakavate

c S3 Bh1 B1 B4 B5 H1 H4 H6 P5 atyartham, B2 P5 tad° (for yad°)

d H5 pramavadana°, H7 pramadavadana°, B2 pramadajanaka°

86 *a* H omits atha dahanakrtam (in pāda *c*), Bh2 B4 B5 P5 °skhalitam, C O vailaksanami°

b T2 G5 S2 Bh1 B1 P1 P5 °nayugale, Bh2 B2 B4 B5 H4 P3 C O A4 °navugalam, G2 °navugalī

c M (except M3) S Bh2 B3 H2 H4 H5 H6 H8 A1 A2 A4 A5 A7 unmīlitavatā, H1 unmīlitavatī, M3 unmīlitavatas

d B1 H3 kilakilitam, H7 kilakilatam

87 *a* G1 (°kānta°) H7 P3 C O A3 °krāntacaturau, G5 (°kānti°) S3 B1 B3 B4 (°kānti°) B5 H1 H2 H3 (°kānti°) H6 (as correction of °krānta°) H8 °krāntirucirau, Bh2 H4 H6 (corrects to °krānti°) P1 P2 P5 A7 °krāntarucirau, D (except Tr2 A3 A7) °girinivāsaikacaturau, Bh1 °girinivāsaikarucirau

b S3 Bh2 B5 H3 H4 P2 P3 P5 C O A3 A4 A7 parabhāgena vi°, H8 parabhāvena vi°, T3 M TU1 Tr1 G1 G2 G3 Bh1 A1 niśi caramabhāge ca vi°, A5 A6 rucirau (for viśadau), A4 subhagau, P1 śaradau

c T3 M1 M3 TU1 G3 A1 A2 varam la°, M2 varala°, M4 S3 Bh2 B1 H2 H3 H4 H5 H7 H8 P3 P4 C O A4 A5 api srja° (for atisrja°), TU iti srja°, G4 B2 H5 H7 P4 C O A5 parnavinām (for samayinām)

d S3 Bh1 B2 B4 B5 H4 H6 P2 P5 A5 hasataś (for jayataś), M (except M3) yajataś, G2 S2 B3 H6 H8 P4 iti (for iha), S3 i

88 [P5 omits stanza, G2 has pāda order *c d a b*]

a D (except Tr2 G2 A3) Bh1 kīrtīnām (for kānti°), P1 A7 pramadam (for prapadam)

b H4 P2 sadbhir nītam, B4 jatharakamathī° (for kathinakamathī°), H1 ka° sadbhir jurathakamathī°, G4 S Bh2 B H1 H4 H8 P1 P2 P4 A7 °kharpara°, M1 °karpura°, M1 M2 °kulām (for °tulām), A5 °calām

c S3 B1 H1 H2 H3 H6 hastābhyām (for bāhubhyām), M G3 H4 A1 A4 A7 pānibhyām, G5 S3 Bh2 B2 B4 B5 H1 H2 H5 H8 P1 upanayanakāle

d S2 (probably so read but corrected to yad) B5 H3 H4 H8 P4 tad (for yad)

89 *c* M H2 C svahsthe°, H7 svarasthe°, Bh2 B1 B2 H5 svache°, M1 M2 A5 A7 dadhatām, M4 dadhatā, B H5 H7 H8 C A4 A5 A6 kiśalaya°

d H6 daridrānām; M (except M3) A7 dadhatau, A2 dadatām, A3 dadate

90 [K resumes]

d T3 TU Tr1 Tr3 G1 G3 A3 kadādatte (for yad ādhatte), M3 A1 A4 A7 kadādhatte, T2 M4 Tr2 K S3 B H2 H3 P2 (ādate) A2 A5 A6 yad ādatte, C O tadādatte, B2 P5 vānīm mukha°, G4c Bh2 B5 P1 P2 °rasanām, G4 H5 H6 P3 °racanām, H7 °racanā

91 [K lacuna]

a S2 H8 P1 P5 padam nyāsa°, T2 M2 TU B4 H5 P3 P5 (as gloss on °rabdhuma°) A2 ivārabdhama°, H2 H6 P2 ivālabdhama°, H1 H2 H3 C O ivālabdhuma°, Tr2 RV A3 ivādhātuma°, G2 A5 A7 ivālabdhumanasā

b Bh H5 H7 P2 A4 calantas, T1 T2 M (except M4) TU RV G2 A1 A2 A3 skhalantas, M4 kalantas, Tr2 carantyās, G1 carantam, B2 H6 bhuvanakala°, S2 B3 (corrects to bhavanaka°) H8 P4 A7 śaranakala°

c G1 S2 (as correction of suvi°) Bh2 B1 H1 H2 H3 H4 H6 H8 P3 (corrects to suvi°) P4 C O A4 A5 A6 svaviksepe, S3 (as correction of suvi°) samvikṣepe, D (except Tr2) Bh1 atas teṣām śiksām, S2 S3 H8 °ranitam

d G4 G5 S3 (as correction of °kamalam) Bh B2 B4 B5 H1 H3 H4 H5 H8 P2 P5 A5 caranayugalam, H7 carajugalam, G4 S2 H5 H7 H8 P O A4 A7 cārucaritam, H4 A3 cārucalite, B4 B5 cālayati te (for cāru°), Bh1 cālayati tān

92 [K resumes]

a H7 P2 mandahasati, H6 °hasatā, Bh2 °hasitā

b M1 M2 G1 G3 S2 B1 B3 H2 H3 H4 H6 H8 P2 P4 P5 C O A4 A7 gātre (for citte), Tr2 haste, T1 T3 M TU1 TU2 Tr1 Tr3 RV K G2 S1 A1 A2 A3 °upalaśobhā (for iva kathorā), T2 TU2 Tr2 kucayuge, Bh1 P5 stanatate

c S2 Bh2 H7 H8 P4 bhr° madhye tanvī, D (except Tr2) Bh1 urasijāroha°, Tr2 adhikam āroha°, H3 pr° urasi varāroha°, G1 S3 H2 H4 H6 P2 C O A4 A7c pr° api varāroha°, B4 pr° asi varāroha° (as correction of cāroha°), G4 pr° api cāroha°,

G5 S2 Bh2 B (except B4) H1 H5 H7 H8 P (except P2) A5 A6 urasi cāroha°

93 [B3 omits]
a S3 Bh2 yatas (for tatas)
c T1 G3 G5 S2 S3 H1 H3 H4 H5 H7 H8 P (except P5) A5 A6 tathāpy ete, G2 tadā hy ete, H4 H5 śatamukhamukhāh

94 [Tr2 omits, K lacuna]
a G4 H5 H7 °haribhadreśvara°, H6 °mukhah (for °bhrtah), H2 °mukhāh, C O °śivāh
b T2 M1 (°gaṭita°) M2 B1 H2 H4 H6 A4 °cchāyākapataghaṭitapra°, B4 °cchāyādharitakapataprachanapatam, Bh2 B4 B5 °paṭam (for °paṭah), P5 °padam, H5 °padah, G1 °patāh
c D (except T1 T2 Tr2 M4) °narāgārunatayā, M4 °narāgād arunitam, G5 °narāgārunitah, G4 H5 A5 A6 °nalābhād arunitah, B4 B5 °nalīnārunatavā, H6 °nalobhārunatayā, S2 °nalābhārunatavām, P5 °phalitalīnārunatayā, G1 °phalitabhāsārunatayā, H7 °nalābhād arunitam

95 [K resumes]
b T1 T3 TU Tr RV K G1 G3 A2 A3 maratakakara°, H1 H3 H4 H5 H6 H8 P (except P1) A5 nividitam
c S2 H8 P4 punas (for atas), H4 H7 P1 P2 tadbhogena, H1 tvadbhāgena, Tr2 B5 O pratikalam, B4 pratikulam, S2 H8 P4 alam (for idam), M4 P2 P5 raktaku°
d H1 H3 H4 H5 H6 H8 P2 P4 A5 nividayati

96 [S1 omits]
b M4 G4 G5 S2 (as correction of niṣevye) Bh2 B2 B3 B5 H1 H4 H5 H7 H8 P (except P2) niṣeve, H2 H3 H6 nisevyām, A5 A6 nisevyam, P2 niṣevyā nityevam aham, M (except M3) nityās, M3 Tr1 nityām, TU1 TU3 B4 nityam, G1 nityā, G2 nityābhis tv aham iti, H3 dhiyā (for sadā)
c D (except G2 G3, T2 no reading) G1 trinayana°
d P2 P5 nīrājanavidhih, H4 nīrājitavidhim

97 *b* Tr2 RV H6 vā bhavati na
d G4 (G4c āsangah) H5 H7 P3 ābhogah (for āsangah), K ādambah, Bh B1 B4 B5 (°ru°) A5 A6 kurabaka°

98 *a* H7 P3 P5 devī, P1 P2 °grhanīm, P3 (corrects to °grhi°) grahinīm

d T1 T3 M3 TU Tr RV G3 Bh1 B3 C O A1 A2 A3 A4 A5c A6 mahāmāyā, T2 maham māyā, H6 mayāmāye, M TU Tr2 Tr3 K G5 S3 Bh1 H4 H7 P5 °mahisī, B5 °mahisih, H3 mahasi (H3c mahiṣi), P2 paravratyamahisī

99 *a* H7 lakṣmī, S3 H4 P1 P5 (as correction of °sapatno) A4 °sapatnyo, M4 °sapatnyau, G4 Bh2 H5 H7 H8 P3 °sapatnyā, M3 °sapatnī, M1 °sapatnau, B2 °sapatnyor, P2 °sapatyo, S1 Bh2 B1 H3 H5 H7 P2 P3 A2 vijayate (for viharate)

c T1 T3 M Tr RV G1 G5 S1 S2 B3 H1 H2 H6 H8 A1 A2 A3 A4 eva (for esa), P4 evam, G2 etat

d T M TU Tr1 Tr3 G2 S1 A1 A2 A3 parānandābhikhyām, G4 G5 S3 H7 P2 P5 °bhajanabhāk, B5 °bhajitavān

100 [TU1 Tr2 omit, Bh2 has lacuna of final aksaras (tiriyam)]

b S2 S3 Bh1 B4 B5 H1 H5 H8 P4 P5 arghaghatanā, H6 arghaṭanā, D (except TU2 TU3 S1) G4 (so also K °nām) Bh2 P2 A4 arghyaracanā, G1 arghyaracitā, O argharacanā, C °lavair racanā

c M1 M4 °sāhityaka°, K °sauhityacaranam, H5 °sauhityakarane

d G4 B2 B4 B5 P2 P5 A6 svakīyābhir (for tvadīyā°), G1 Bh1 janani tava, P5 janani tadha

App. 1 [appears in T1 T2 Tr2 RV (end) TU2 TU3 G1 S2 (margin) S3 Bh B H2 H4 H6 P1 P2 P3 (margin) P5]

a TU3 RV Tr2 tavānītah patyā, G1 samānītam patyā, H6 P1 manimukuṭatām

b S3 Bh B1 P2 P3 bhayād asya snigdhastimita°, B2 B4 B5 P5 bhayād asya snigdhas timirakirana, P1 bhayād antar snigdhāstimitakira°, S3 Bh2 B (except B3) P3 P5 °srnam (P5 °nām), G1 gatād asmād arabdha stimikarakaranaśrenimasṛnā

c RV S2 Bh1 B3 B5 H2 H4 H6 P1 P2 °vaktraprati, TU3 RV Tr2 H2 H4 H6 °tam aśrāntavi°, P2 °taviśrāntivi°, G1 °tam viśrānticakitam, Bh2 B5 P5 °taviśrāntivi°, S3 Bh1 B2 B4 P3 °taviśrāntavi°, S2 °tam niśrāntavi°, B1 P1 °phalanam aśrāntivi°, B3 °phalanam aśrāntavi°, T1 aśrāntivikalam, T2 °vikacā

d T2 TU2 TU3 Tr2 nijāmbhojavyājāt(°jān) nija(TU2 TU3 tava)hrdaya°, S3 B4 B5 °ruhabhavam, P3 °ruha-

bhuvam P2 P5 °ruhabhuvah RV °ruharucih, G1 °ru-harucim Bh2 °ruhabhavah

App 2 [appears in all N MSS except A4 and in following D MSS T1 T2 M4 TU G2]

a T2 G2 samuttungasthūla°, Bh1 °stanatatapuraś cāru

b T1 T2 TU2 katākṣāh, G1 katākṣah, T1 T2 M4 TU2 S3 B1 H3 H6 P3 (corrects to °rpah) P5 C O A5 A6 kandarpāh B4 H2 °rpā B5 °rpa T1 T2 M4 TU2 G1 Bh1 S3 B (except B2) H2 H3 H4 H6 P2 C O A5 A6 kati cana (for kusumita°), P5 kati jana ca kadamba°

c H2 P1 P2 P3 (corrects to °ntim) P5 (corrects to °ntir) tvadbhrānti, B2 P5 (as correction of °nti) °bhrāntir, G1 G2 M4 janani (for manasi), TU3 G2 janayantah samavimo S2 janavantah samatulāh, B3 H4 H8 P4 janavantah samatulām, S3 Bh2 P1 A5 A6 janayantah suvadane, T1 TU2 janavantī sumadane, T2 janavanta (sumadane?), B1 B4 (corrects to °yamtah) B5 P5 janavantī suvadane, Bh1 janayantīm suvadane, B2 janavanti sma vimalā, H3 janavantī suvimalā, M4 janani (for manasi) javati smeravimalā, G1 janani janaya tvam mavinī, H1 manasi janayām āsa madanā, P2 ma° ja° āsa manaso, TU1 ma° ja° āsa mahasā, P3 ma° ja° āsa vipulām

d T1 M4 TU2 TU3 S3 B4 B5 H3 H6 H8 P5 C O bhavatyām, H8 parinamatir

App 3 [appears in all N MSS except G5 (has a lacuna) and in the following D MSS T1 T2 M4 TU2 TU3 RV G2 G3 A2]

a H4 nītacature (for nītinipune)

b S3 (corrects to nirāghāra°) B1 H2 P1 P2 nirākārajñāne, B2 P3 nirādhārajñāne, H5 nirāghorajñāne, Adyar ed nirāghātajñāne, G4 H5 H7 A4 nivatapara°, H8 nigamapara°, G2 G3 H1 P1 P5 °paricittaika°, P2 niyaricitekanilave

c TU3 B1 B3 H2 H7 P3 (as correction of °stuti°) °stutapade

d T1 T2 M4 TU2 TU3 RV Bh1 H7 C O A2 A4 niśamava for nigamava)

INDEX OF WORDS IN THE SAUNDARYALAHARĪ

This index covers the lexical material of the text as published in this volume and adds those variant readings which have acquired any considerable status. Each word, however long a compound it may be, is quoted in its full pre-sandhi form. Compounds are further analyzed and all but their prior members are quoted in stem form preceded by a hyphen. Prior members are not quoted since they are readily deducible from the full form of the word. References are to stanza and pāda. Variant readings appear with the indication "var" in parentheses following the citation, and such citations follow the citations from the printed text.

ILLUSTRATIONS

INTRODUCTION

The two illustrated manuscripts of the Saundaryalaharī (B1, B2) contain a miniature painting for each stanza of the text [1] B1 is clearly the earlier, and either its illustrations or some very nearly identical series of illustrations were copied by the artist of B2, compositions and treatment are almost identical in the two, though B2 in several cases carelessly departs from B1 with a loss of exactitude or appropriateness of detail The two manuscripts have the same size and format of page, with dimensions of 8½ in in length and about 4¾ in in depth Many of the paintings of B1 are in a very late form of the Early Western Indian style, the rest in a kind of "Rajput" or Rajasthani style The paintings of B2 are all in a Rajput style In the use of colors B1 has the more limited palette, employing the narrow range of the Early Western Indian style — two reds, blue, green, yellow, black, white B2 has a wider range, using more of the shades appearing in Rajput painting The colors of B1 are darker in tone than those of B2, have been rubbed more, and reproduce less clearly Many of the folios of B1 have been damaged by having been wet

In the paintings of B2 the features of the Early Western Indian style appearing in B1 are almost entirely superseded by the formulae of Rajput treatment The face is always shown in full profile, instead

[1] A brief account of the paintings in these two manuscripts was published by me in an article entitled "Śaiva Miniature Paintings in the Early Western Indian Style," *Woolner Commemoration Volume* (Lahore, Mehar Chand Lachman Das, 1940), pp 24-28

of in three-quarters profile with the farther eye protruding beyond the line of the cheek. Postures are easier and less angular than in B1. The costumes are those of Rajput styles, as indeed is generally true of B1 also, and even the textile designs are those of Rajput paintings. Though the artist of B2 was copying from B1 or some similar series, he observed the later formulae of Rajasthani painting.

Since neither manuscript bears a date, as was pointed out in the description of the manuscripts above, it is difficult to fix these paintings precisely in the chronology of Indian painting. Stylistically B1 is transitional from Early Western Indian to Rajasthani; B2 is entirely Rajput. It is probable, though not demonstrably certain, that B2 follows B1 by a comparatively short period of time, perhaps only twenty-five years, perhaps more.

To estimate the date of B1, in the rough way open to us, we may compare it with late dated manuscripts of the Early Western Indian style and early dated manuscripts of Rajput style. The latest dated manuscript illustrated in the Early Western Indian style of which I have photographs is MS Hc used in my *Miniature Paintings of the Jaina Kalpasūtra* (Washington, 1934); a full page is reproduced in figure 15 of that book. This bears a date of Vikrama Samvat 1577 = A.D. 1520/1521. But I have seen in India manuscripts dated later that were illustrated in this style, and I have used one of such style in the book mentioned above (MS Hg). The Early Western Indian style was in use until the end of the sixteenth century A.D. On the other hand, a Rajput style was being used in Gujarat in the year Vikrama Samvat 1647 = A.D. 1590/1591, when a manuscript of the Uttarādhyayana Sūtra, now belonging to the Baroda Museum, was illustrated in that style. All the paintings of the surviving portion of that manuscript are reproduced with the designation JP in my *Manuscript Illustrations of the Uttarādhyayana Sūtra* (New Haven, 1941). The transitional period from Early Western Indian to Rajput in Gujarat may, therefore, be put at the last quarter of the sixteenth century A.D. or the first quarter of the seventeenth. We may not unreasonably infer that during that half-century manuscripts were being illustrated, some in a late variety of the Early Western Indian style, some in mixed Early Western Indian and Rajput, and some in Rajput. This would be the period when it seems likely that manuscript B1 was manufactured. The date of B2 would be any time during the seventeenth century, or possibly, but only barely so, during the last decade or two of the sixteenth. I am inclined to favor the first half of the

seventeenth century, not long after the presumptive time of B1, which it copies

The manuscript B1 is certainly the more important of the two In it we have presumably the oldest known illustrations of Śaiva themes executed with marked features of the Early Western Indian style B2 may possibly show the earliest known series of Śaiva themes treated in an early Rajput style, which otherwise runs prevailingly to Vaishnava themes Together the two manuscripts may be the earliest, or among the earliest, surviving examples of Śaiva miniature painting, which became abundant in the eighteenth and nineteenth centuries The fact that B1 is introduced with the conventional symbol aim of Jain manuscripts (see description of the first of the paintings) might indicate that the copying and the illustrating of the text were done by persons accustomed to making Jain manuscripts We cannot be certain that this is the case But there is enough substance to the suspicion to induce a further suspicion that B1 is not merely the earliest surviving illustrated Śaiva manuscript from Gujarat, but even more is one of the earliest illustrated Śaiva manuscripts ever manufactured at all in that region

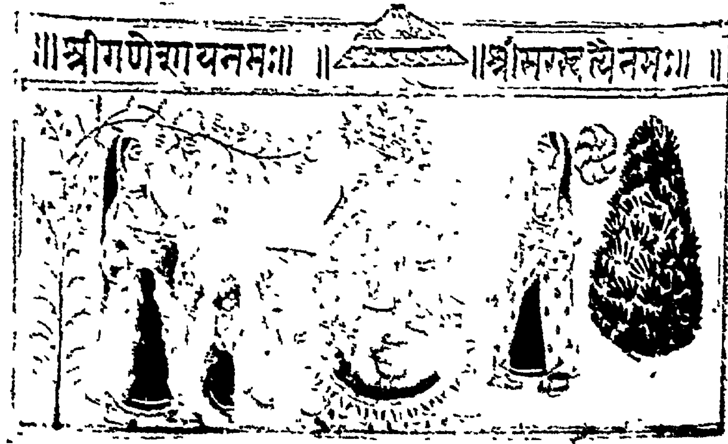
NOTE In the legends to the illustrations that follow, the references are to the stanzas of the edition Where the number of the stanza in either manuscript (B1 or B2) is different from the number of the stanza in the edition, that fact is noted in parentheses Similarly, if the illustration has been attached to the wrong stanza in a manuscript, that fact is also noted in parentheses

Plate 2

सौंदर्य १



(a) B1: Introductory painting



(b) B2 Introductory painting

DESCRIPTION OF THE PAINTINGS

PLATE 2

Each of the two illustrated manuscripts (B1, B2) has an introductory folio, separate from the folios carrying text, which contains a full page illustration Both are outside the numbering of the folios with text and appear to be later additions to the manuscripts (see description of the manuscripts) Their legends are in handwriting different from that of either manuscript The two paintings are essentially identical in composition, but differ in coloration In both, the background is blue Ganeśa is seated on a lotus under a parasol, crowned, attended by two females, of whom one faces him and carries a dish of sweetmeats, fruits, or flowers, and a garland, and is probably a wife, while the other stands behind him waving a chauri (fly-whisk) and may also be a wife Before him, done small, are two crowned figures in an attitude of worship, who may be his sons A flowering plant curves creeper-like above the woman at the left and the two small male figures At the right behind the chauri-bearer is a conventionalized tree and something that looks like a tall conventionalized flower at the top of a bare stalk Above the painting attached to MS B1 is a legend aim om namah śrīganeśāya sakalatrāya saputrāya, "Aim![1] Om! Reverence to the holy Ganeśa, with his wife (or wives) and sons " [2] The legend above the painting attached to B2 reads śrīganeśāya namah śrīsarasvatyai namah, "Reverence to the holy Ganeśa, reverence to the holy Sarasvatī " Possibly the latter painting considers the woman facing Ganeśa to be Sarasvatī The drawing and costume of these paintings show no traces of the Early Western Indian style

[1] This sign is the usual auspicious sign at the beginning of Jain works The late Professor Johannes Hertel used to render it as a conventionalized form of arhaṃ The late Professor A B Keith and Professor H R Kapadia seem to endorse this (see H R Kapadia, *Descriptive Catalogue of Manuscripts in the Government Manuscripts Library* Poona Vol XVII, *Jaina Literature and Philosophy*, Part II (a) *Āgamika Literature*, Poona Bhandarkar Oriental Institute 1936, Appendix, pp 12–13) The most learned Jain monk Sāgara Ānanda Sūri interpreted it for me as *aiṃ*, the *bījākṣara* of Sarasvatī

[2] For an account of Ganeśa see Alice Getty, *Ganeśa* (Oxford, Clarendon Press, 1936) Miss Getty shows no example of Ganeśa with wives and sons, nor does she mention sons of Ganeśa In her plate 11 she shows Ganeśa attended by two females, whom she tentatively identifies as his wives Buddhi and Siddhi If the present painting were being viewed without reference to the legends the two small crowned figures before Ganeśa might be considered the patrons of the manuscript

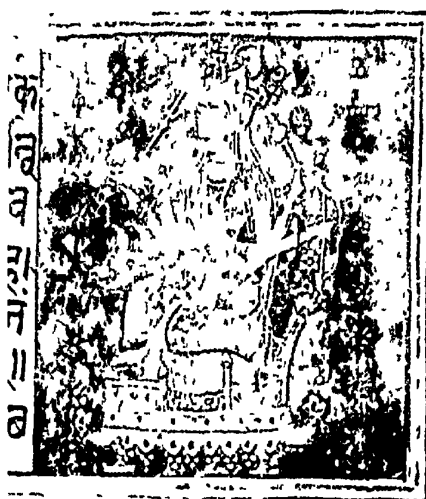
Plate 3



(a) B1 Stanza 1



(b) B2 Stanza 1



(c) B1 Stanza 2



(d) B2 Stanza 2

PLATE 3

(a, b) Stanza 1 Devī, in twenty-armed form sits on a lotus throne above her is an honorific parasol, in each hand she holds an attribute Before her, seated on a rug is a man who may be taken to be the author of the Saundaryalaharī He seems to be praising her and is extending his right hand to one of her left hands either to give her an object, which in B2 looks like a manuscript book or to receive something Though all twenty arms are clearly visible in B1, the artist of B2 seems to have omitted one of those on the left side The rug on which the man is seated is fringed, but the designs of the rug in the two paintings are different The faces in B1 are shown at three-quarters as in the Early Western Indian style, but without the protruding eye, in B2 the faces are in profile, as in the Rajput and Mughal styles Devī's lower garment seems to be a dhoti rather than the sari which she wears in the full page, introductory painting In B2 the background is yellow, the rug blue, the man's lower garment red, Devī's lower garment red with a white design, her bodice green B1 has been wet and the colors have suffered

(c, d) Stanza 2 Against a kind of violet background (B2), Devī, eight-armed, sits on an elaborately constructed throne with a low backrest In her right hands she holds trident, flower, noose, conch, in her left hands, sceptre, bow, rosary, and arrow On each side of the throne is a tall, slender, flowering plant, red in color, with stylized branches festooned toward Devī's head, growing out of an earthenware pot In B1 the face is shown three-quarters, with the farther eye protruding as is common in Early Western Indian painting In B2 the face is in full profile

Plate 4



अविद्यानामंतस्तिमिरमिहि
रोद्दीपनकरीजडानांचैतन्य
स्तबकमकरंदस्तुतिझिरा॥दरि
द्राणांचिंतामणिगुणनिकाज
न्मजलधौनिमग्नानांदंष्ट्रामुर
रिपुवराहस्यभवती॥३॥

(a) B2 Stanza 3

सौंदर्य
२



त्वदन्यःपाणिभ्यामभयवरदो
दैवतगणा॥स्त्वमेकानैवासिप्र
कटितवराभीत्यभिनया॥भ
याञ्चातुंदातुंफलमपिचवांछ
ासमधिकं॥शरण्येलोकानां॥
तवहिचरणावेवनिपुणौ॥४

(b) B1 Stanza 4

Plate 5



(a) B2 Stanza 5



(b) B1 Stanza 6



(c) B2 Stanza 6

PLATE 5

(a) Stanza 5 In the upper register the female figure in the trees at the left may be considered to represent Visnu (Hari) in woman's form Advancing toward him, or her, is Śiva as a yogin, followed by his bull Nandin, his body is white, his hair is in a matted topknot, a serpent is coiled around his neck The other female figure, half-hidden in the trees at the right, is possibly Devī, who granted Visnu the favor of assuming female form In the lower register Devī, four-armed, is seated on her throne Before her is a male who, though moustached (cf figure of Kāma in the *Journal of Indian Society of Oriental Art*, vol 5, plate 1, fig 4, facing p 4) is Kāma (Smara) His bow seems made of flowers, rather than the usual sugar-cane, his arrows are concealed in the quiver, they should be five but in B1 seem to be more Behind him is his wife Rati The background of the upper register is yellow, that of the lower register red The trees are green, Śiva's garment a yellowish-brown

(b, c) Stanza 6 Before Devī on her throne stands Kāma, dressed like a courtier of a Rajput or Mughal court, his hand outstretched to receive the goddess's favor Behind him stands his lieutenant Vasanta (Spring), his hands full of the flowers that he ever brings with him Together they broke Śiva's meditation in the snowy peaks of the Himalayas when Pārvatī (Devī) was practising asceticism there to win him as husband.

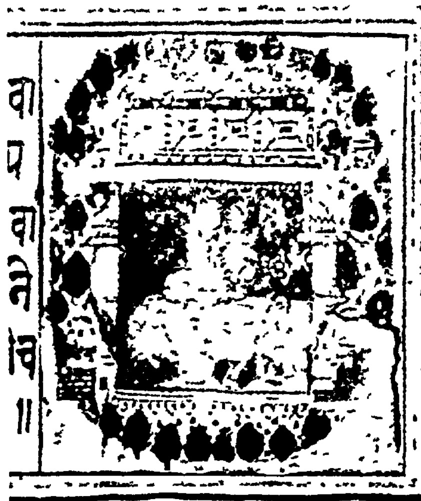
Plate 6



(a) B1. Stanza 7



(b) B2: Stanza 7



(c) B1: Stanza 8



(d) B2: Stanza 8

PLATE 6

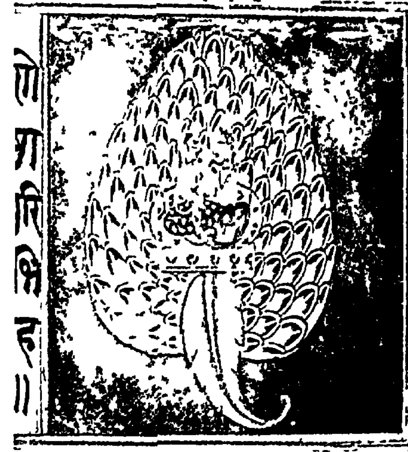
(a, b) Stanza 7 The goad (*srni*) seems to be missing, otherwise the paintings correspond to the description of Devī in the text

(c, d) Stanza 8 The Isle of Gems is shown in the midst of the blue Ocean of Nectar, whose waves appear in the corners of B2 but are not clearly indicated in B1 The shore line is fringed with nīpa trees, and others fill any vacant spaces The mansion, the interior of which is filled with a red background, has elaborate columns, four low domes on the roof, and domed side pavilions, and looks like a bit of characteristic architecture of Gujarat in the sixteenth or seventeenth centuries or even earlier Devī and her husband appear to be seated in the air, but they are really supported by the four gods "Śiva and the others," who constitute a couch The names of the gods are not given here, but from stanza 94 they appear to be Brahmā (known by his four heads), Viṣnu (blue in color), Rudra, and Īśvara Devī seems to be sitting on Paramaśiva's left knee — in stanza 94 he is merely called Śiva — but in the text the god is described as her mattress The problem of conceiving and representing the four gods as a couch and Śiva (Paramaśiva) as a mattress seems to have baffled the artist.

Plate 7



(a) B1 Stanza 9



(b) B2 Stanza 9



(c) B1 Stanza 10

PLATE 7

(a, b) Stanza 9 Devī's śakti, the mysterious power called kundalinī, which lies sleeping in the kulakunda hollow (stanza 10) at the base of the spine, having been awakened, has followed the kula path upward through the six cakras and is seated with Śiva in the thousand-petalled lotus (sahasrāra) above the cosmos Devī is at the left, Śiva at the right

(c) Stanza 10 Though Devī is said in the text to have descended by the kula path to the kulakunda hollow and to be asleep there in three and a half coils, she is shown in the illustrations as a human being, very wide awake, crowned and seated on a throne with a bulging cushion behind her Three of her hands hold noose, rosary, and elephant-goad, the fourth is in the gift-bestowing (varada) gesture

Plate 8



(a) B2 Stanza 11



(b) B1 Stanza 12

PLATE 8

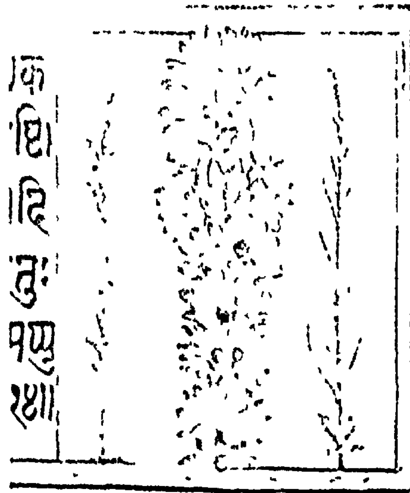
(a). Stanza 11. The construction of the śrīcakra, according to the method of the commentator Kaivalyāśrama is given by Pandits S Subrahmanya Śāstrī and T R Śrīnivāsa Ayyangār in their text and translation, with commentary, of the *Saundarya-Laharī* (Madras, Theosophical Publishing House, 1937, 2nd ed , 1947), pp 2–4 In its center is the bindu "dot," which represents the male principle or Śiva In the center of B2's illustration abides Devī, possibly she is also represented in B1, which is indistinct Each angle of the śrīcakra's 43 angles is the outward pointing peak of a triangle, of which there are 43, or, as some commentators say, there are 43 triangles these are the inner triangle, 8 in the first ring outside it (astakona), 10 in the next (antardaśāra), 10 in the next (bahirdaśāra), and 14 in the last (caturdaśāra) In B2 the color scheme is red inside the outside square, blue inside the outermost circle, the lotus petals are a pale violet, the background inside the inner circle is red, the triangles are green, blue, yellow, and pale violet

(b) Stanza 12 Devī is seated on a throne with an urn-shaped pedestal At her back is a cushion, in her four hands she holds noose, goad, a flower, and a rosary Before her stand two male figures, the four-headed one in the front being Brahmā (Viriñci), and the other probably being meant to represent the rest of the master poets (kavīndra)

Plate 9



(a) B2 Stanza 13



(b) B1 Stanza 14



(c) B2 Stanza 14

PLATE 9

(a) Stanza 13 An old man, dressed in white, white-bearded, stooped, supporting himself with a staff has fallen into a sideglance of Devī, seated on her throne Now young women, of whom four are shown here, are soliciting him One is kneeling and playing a lute (vīṇā), another is kneeling and singing, a third is dancing, and the fourth has taken hold of him Trees, including one which is tall, very slender, and has four drooping branches laden with blossoms, fill in the composition, which has a blue background

(b, c) Stanza 14 The six cakras are shown as lotuses set one above the other with alternate coloring Above them is the thousand-petalled lotus (Sahasrāra), in which Devī is seated On each side is a plant having a single tall stalk with broad opposite leaves in B2, but with delicate filament-like tendrils in B1 The background is yellow

Plate 10



(a) B1 Stanza 15



(b) B1 Stanza 16



(c) B1 Stanza 17



(d) B2 Stanza 17

PLATE 10

(a) Stanza 15 Following the text, Devī's right hands hold a crystal rosary and give freedom from danger, the left hands hold a book and bestow gifts In her headdress is the crescent moon The letters on the book are illegible in my photograph Devī is seated on a mat with pillows at her back, in a Mughal-style garden-like enclosure

(b) Stanza 16 Devī is seated on a high throne, crowned, holding in three of her four hands noose, elephant-goad, and conch (?), while the fourth hand is in the gift-bestowing (varada) gesture Since Devī is addressed here as Aruṇā (the glowing red), it is possible that she is conceived in a rājasa (red, passionate) form, which is that of the erotic sentiment (śṛṅgāra in the text) Apparently such contemplation induces mastery in erotic poetry

(c, d) Stanza 17 "Vaśinī and the others" are interpreted in commentaries as eight deities residing in the śrīcakra (stanza 11) and presiding over the letters of the alphabet, which are reckoned as 51 arranged in eight groups (varga) (1) a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au aṃ aḥ, (2) ka kha ga gha ṅa, (3) ca cha ja jha ña, (4) ṭa ṭha ḍa ḍha ṇa, (5) ta tha da dha na, (6) pa pha ba bha ma, (7) ya ra la va, (8) śa ṣa sa ha kṣa jña They are said to dwell in the eight triangles of the aṣṭakoṇa (see description of illustration of stanza 11) and to be of clear crystal color In the paintings Devī sits on her throne in the center Around her sit four female figures, who may be considered to represent all eight of the deities, or perhaps only the four at the cardinal points Each seems to be enthroned, though less pretentiously than Devī The artist has had to work out the problem of perspective without violating the convention of Early Western Indian painting that one figure should not trespass upon the ground of another

Plate 11

सौंदर्य
१



(a) B2 Stanza 18



(b) B1 Stanza 19



(c) B2 Stanza 19

PLATE 11

(a) Stanza 18 The worshipper is seated at the right under a tree facing Devī, who sits on her throne and is shown on larger scale as befits her importance He has brought to mind the beauteous deity, and three heavenly courtesans are in attendance upon him, one addressing him, one seated singing, a third bearing a chauri (fly whisk) Urvaśī, the most famed of these females, is possibly the one facing him and addressing him The trunk of the tree in B2 has an elaborate series of curves Beside the singer in each illustration is a flat dish, with contents which I cannot identify

(b, c) Stanza 19 Devī is seated on her throne with a parasol above her On the lower part of the throne appears hrī of the mystic syllable hrīm The mark of nasalization, which consists of an upward-pointing arc with a dot inside it, does not appear in my photograph of B1 and is not needed since the text speaks of Devī's face and breasts as constituting it The curved line in B2 that might be taken for part of the symbol appears to be the edge of Devī's garment (cf B2's illustration of stanza 29) Devī holds elephant-goad, arrow, bow, and noose

Plate 12



(a) B1 Stanza 20



(b) B2 Stanza 21



(c) B2 Stanza 22

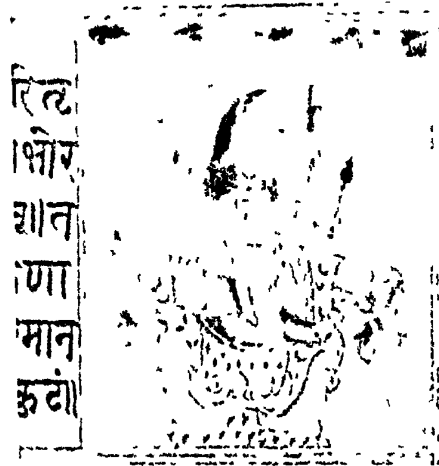
PLATE 12

(a) Stanza 20 Devī, white in color, sits enthroned, holding necklace, arrow, and bow in three hands, while the upper right is in the gift-bestowing attitude Her bodice in B2 is a dark green with yellow embroidery, her lower garment a light green with an ornamental design over a pleated yellow skirt The cushion is blue The throne looks like marble inlaid with pietra dura work, as in the palaces at Delhi and Jaipur

(b) Stanza 21. On a lotus resting on a throne Devī sits with one right hand bestowing gifts, the other perhaps holding a flower, and the two left hands partly closed, but in what function I cannot determine

(c) Stanza 22 Before Devī, who is seated on a triple-tiered throne of apparently inlaid marble, stand the three gods Viṣṇu, Brahmā, and Indra, shown small, as the convention of relative importance requires, their jewelled headdresses just reaching to her feet and illuminating them Devī's body is white, her bodice red, her skirt yellow Overhead curves the stalk of a slender vine-like tree

Plate 13



(a) B2 Stanza 23



(b) B1 Stanza 24



(c) B2 Stanza 25

(accompanying Stanza 26)



(d) B1 Stanza 26

PLATE 13

(a) Stanza 23 Devī, triple-eyed, red, holds noose, rosary, sceptre, and goad

(b) Stanza 24 Devī sits in an easy posture on a high throne, with one leg hanging down, she holds goad, sceptre, arrow, and noose

(c). Stanza 25 Cf Plate 46 (a) in color The three gods born of the three gunas stand worshipping Devī's feet, which they do not quite reach, in the order Visnu, Brahmā, and Rudra (shown as a yogin) B2 has reversed the illustrations of stanzas 25 and 26.

(d) Stanza 26 At the bottom of the picture flames the great dissolution, in which all the gods have perished but Śiva Above it in a bower sits Devī, who is superior even to dissolution and, indeed, is its mistress, and with her is Śiva, whom she has preserved Attending them with a fan is a waiting-woman, who has also in some unexplained fashion escaped the universal destruction

Plate 14



(a) B1 Stanza 27 (MS No 29)



(b) B1 Stanza 28 (MS No 27)



(c) B2 Stanza 27

(accompanying Stanza 28 = MS 29)



(d) B2 Stanza 28

(accompanying Stanza 27)

PLATE 14

(a, c) Stanza 27 The illustrations of our stanzas 27 (B1, stanza 29, B2, stanza 27) and 28 (B1, stanza 27, B2, stanza 29) are reversed in B1 and B2 Neither illustration seems especially appropriate to either stanza, but since B1 is the older, its order is accepted here Devī sits on a throne under a peaked canopy Facing her in a small domed pavilion above a wall sits a devoté with hands joined in worship, offering the prayer of the text His hair is white, and he wears the long rosary, the armbands, and the earrings of a Śaiva ascetic

(b, d) Stanza 28 (B1, stanza 27, B2, stanza 29) Before Devī's throne stands a small worshipper, with hands outstretched to receive gifts He wears a crown and seems already to have received generous favors In her hands Devī holds noose, sceptre, an unidentified object, and bow

Plate 15



(a) B1 Stanza 29 (MS No 28)



(b) B2 Stanza 30



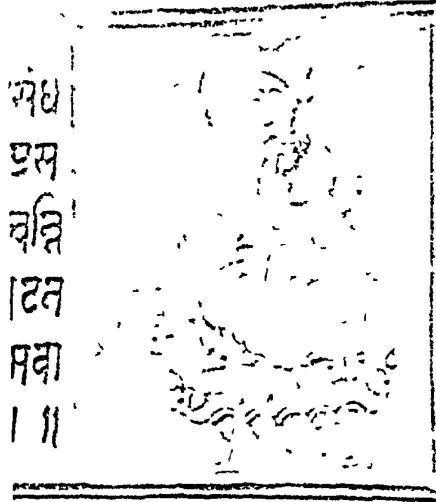
(c) B1 Stanza 30

PLATE 15

(a) Stanza 29 (B1 and B2, stanza 28) Devī, four-handed, is seated on a throne holding various attributes Nothing in either illustration seems to bear specifically on the stanza

(b, c) Stanza 30 The setting is architecturally elaborate in the manner of Rajasthan paintings of the seventeenth century The action takes place on the upper floor of a palace Devī, for once shown uncrowned, hastens to greet Śiva, who strides toward her, white of body, his hair in a great matted mass on top of his head, a serpent coiled around his neck The prostrate gods Brahmā, Viṣṇu, and Indra appear to be lying on the steps Two female attendants are shown cautioning Devī to avoid the god's crowns

Plate 16



(a) B1 Stanza 31



(b) B2 Stanza 31



(c) B1 Stanza 32



(d) B1 Stanza 33

PLATE 16

(a, b) Stanza 31 Devī, with flower, mace, and rosary in three of her hands, extends in her fourth hand a manuscript folio, which may be taken to represent a book and therefore her tantra, which the text mentions On a stand before her is another folio This may be more of her own tantra or it may represent the 64 tantras previously employed by Śiva, which her single tantra is to supplant The folio is clearly of paper, not palm leaf, in each painting it has letters of the Devanāgarī script, but these seem to convey no message

(c) Stanza 32 The illustrations have no especial reference to the stanza, B1 shows Devī enthroned, wearing a bonnet-shaped head-dress for crown, holding in her hands sceptre, noose, an unidentified object, and rosary

(d) Stanza 33 A worshipper sits before Devī, muttering the mantra described in the stanza, while he presumably counts off the syllables with the fingers of his right hand, and with his left hand checks the wishing-jewels of his rosary to count the number of times he has recited the mantra Between him and Devī is the fire, belonging to Śiva, in which he makes oblations with streams of ghee from the heavenly wish-cow Surabhī Devī's lower left hand is in the gesture for bestowing gifts upon her devoté Her other hands hold sceptre, flower, and noose

Plate 17



(a) B1 Stanza 34



(b) B2 Stanza 34



(c) B1 Stanza 35

PLATE 17

(a, b) Stanza 34 Devī and Śiva (Śambhu) sit facing each other on a kind of double throne In both paintings Devī has the radiant sun as her right breast, in B1 her left breast is a full moon, in B2 it is a crescent Each figure is four-armed Devī holds noose, sceptre, sunburst (?), and rosary Śiva has the usual snake around neck and arm, his matted hair is fastened in a knot

(c) Stanza 35 Cf Plate 46 (b) in color Devī is setting a foot on a low stool On each side of her is a well-drawn white crane (sārasa), especially good in B1 That facing her is more heavily marked than the other, it has its neck stretched trying to reach a lotus which she holds in one of her left hands The other has a wing lifted which it is searching with its beak In B2 the cranes have metal (?) rings around their necks The significance of the illustration eludes me Do the two cranes represent cit (consciousness) and ānanda (bliss) mentioned at the end of the stanza, and is Devī herself then to be taken as sat (existence)? Or do they symbolize something else? A pair of cranes often is an erotic symbol And why is Devī setting her foot on the stool?

Plate 18



(a) B1 Stanza 36



(b) B2 Stanza 36



(c) B1 Stanza 37



(d) B1 Stanza 38

PLATE 18

(a, b) Stanza 36 On a throne sit Śambhu and Devī, uncrowned She is on his lap, while he has two of his four arms around her In B1 her breast is completely uncovered, in B2 it is fully covered Below is a highly formalized cakra composed basically of a many-petalled lotus, apparently representing the ājñā cakra, though in modern Tantric iconography this has only two petals The poet, having considered Devī in her all-inclusive form in stanza 35, now considers her, in company with Śiva, in the six cakras, which he follows from the uppermost down

(c) Stanza 37 Again Śiva holds Devī, uncrowned, on his lap They sit on a high throne, with a thick bolster-shaped cushion behind them Nothing would specially indicate that they are in the viśuddhi cakra

(d) Stanza 38 In the illustrations, where again Devī is uncrowned, Śiva is bearded and moustached and his hair is not coiled or knotted but hangs loose She is sitting on his lap Beside the pair is a tripod bearing a formalized cakra, which, however, is unlike a modern representation of the anāhata cakra

Plate 19



(a) B1 Stanza 39 (MS No 40)



(b) B2 Stanza 40 (MS No 39)



(c) B1 Stanza 41

PLATE 19

(a) Stanza 39 (B1 and B2, stanza 40) Here in the svādhisthāna cakra Devī and Śiva sit apart on a double throne As in the other intimate scenes she is uncrowned Śiva has a moustache in B1, a moustache and a beard in B2 There is no indication of the fire that burns up the worlds, which the text mentions

(b) Stanza 40 (B1 and B2, stanza 39) In the manipūra cakra Śiva holds Devī on his lap He is dark, as he should be to correspond with the storm cloud of the text

(c) Stanza 41 B2 reverses the illustrations for stanzas 41 and 42 In the mūlādhāra cakra Devī is dancing in the decorous, restrained, female style (lāsya), while Śiva is violently performing in the masculine style (tāndava), whirling in the air the outspread skin of the elephant demon Gajāsura, which he slew

Plate 20



(a) B1 Stanza 42



(b) B2 Stanza 43



(c) B1 Stanza 44



(d) B1 Stanza 45

PLATE 20

(a) Stanza 42 The poet now starts a long eulogy of the separate parts of Devī, literally going from the top of the head to the ends of her toes This is properly the Saundaryalaharī, "Flood of Beauty," the preceding 41 stanzas often being known as Ānandalaharī, "Flood of Bliss" In the illustrations of this stanza (B1 attaches it wrongly to stanza 41) there is nothing to indicate that her diadem is the subject Devī sits on an ornate throne, in her hands she holds sceptre, noose, flower, and rosary

(b) Stanza 43 Devī is balanced on a somewhat uncomfortable-looking seat, and holds sceptre, goad, rosary, and noose Since her hair is being glorified, she is without a crown, but the top of her sari still fairly well conceals it

(c) Stanza 44 No special prominence is given the vermilion-marked part in Devī's hair, which the stanza celebrates

(d) Stanza 45 This is an intimate scene of Śiva and Devī, seated on separate thrones, while he gazes raptly at her face, as the stanza describes She wears a sari, not a crown, and he has his matted hair in the customary coils Neither holds attributes

Plate 21



(a) B1 Stanza 46



(b) B2 Stanza 46



(c) B1 Stanza 47



(d) B2 Stanza 47

PLATE 21

(a, b) Stanza 46 Both MSS show an up-pointed crescent moon in Devī's crest, and B1 draws her forehead so that it is a down-pointed crescent, but B2 depicts a crescent moon, with ends pointing up, on her forehead The idea of transposing and joining the two crescents, which the text imagines, hardly fits B2's illustration Both MSS present Devī full-face, the first time either has shown any figure so

(c, d) Stanza 47 Devī again is shown full-face, and it is possible to see how the poet can conceive of her arched eyebrows as Love's bow, her long eyes as the string, and the space between the eyes as the middle of the bow concealed by the fist of Kāma which clenches it She holds flower, noose, sceptre, and rosary

Plate 22



(a) B1 Stanza 48



शिव
२४

(b) B2 Stanza 48



(c) B2 Stanza 49

PLATE 22

(a, b) Stanza 48 B1 shows at Devī's right a mass of flame, which represents the day born of her right eye, as the stanza indicates Similarly, at Devī's left B1 shows the darker radiance of the night The third eye, which produces twilight, is a pointed spot, and nothing indicates its function B2 merely gives a standardized profile representation of Devī, with no atmospheric effects from her eyes

(c) Stanza 49 The illustrations make no effort to deal with the literary material of this stanza, but merely have typical representations of Devī B1 shows her not in Early Western Indian style, three-quarters face, but in full profile

Plate 23



(a) B1 Stanza 50



(b) B2 Stanza 51



(c) B1 Stanza 52



(d) B2 Stanza 52

PLATE 23

(a) Stanza 50 In B1 the jealous third eye is large and red, but in B2 it is normal Otherwise the paintings are in standardized form, though both are full face

(b) Stanza 51 Devī in a standardized pose B1 is badly damaged

(c, d) Stanza 52 The full-face view is doubtless meant to show Devī's eyes, which the text compares to Kāma's shafts In B1 Devī has an aura or prabhāmandala, as do distinguished personages in Early Western Indian painting of the twelfth through the sixteenth centuries, but the shape of this is different and corresponds to seventeenth-century architectural niches In B2 the aura is smaller

Plate 24



(a) B2 Stanza 53



(b) B2 Stanza 54



(c) B1 Stanza 55

PLATE 24

(a) Stanza 53 The paintings do not show the three eyes in separate colors (white, red, black) as the stanza describes them B1 is badly damaged, B2 shows Devī holding bow, noose, lotus, and arrow

(b) Stanza 54 Devī's two lower hands are held in her lap, one on top of the other, back to palm In the upper hands she holds rosary and bow B1 is badly damaged

(c) Stanza 55 See Plate 47(a) in color Devī, without attributes, sits overlooking a small masonry pool, in which are śapharikā fish and lotuses The fish should be in hiding and the lotuses should be closed, unless the artist means to depict a night scene, and this might be possible since the absence of Śrī could then be explained by the fact that she has entered the lotus and is not visible

Plate 25



(a) B1 Stanza 56



(b) B2 Stanza 57



(c) B1 Stanza 57

PLATE 25

(a) Stanza 56 Devī carries no attributes, but in B1 her hands are colored, possibly in forming some gesture (mudrā) of Tantric practice

(b, c) Stanza 57 The worshipper kneels before Devī, seeking that glance which will enrich him and not bring any loss to her In B1 she seems to be looking far above his head, and in B2 her glance, though less elevated, still seems above the mark She holds bow, arrow, elephant-goad, and rosary



(a) B1 Stanza 58

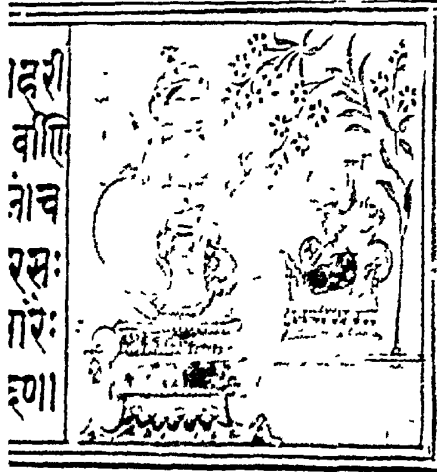


(b) B1 Stanza 59



(c) B2 Stanza 59

Plate 27



(a) B1 Stanza 60



(b) B2 Stanza 60



(c) B1 Stanza 61



(d) B2 Stanza 61

PLATE 27

(a, b) Stanza 60 Devī, large, sits on a throne, and before her, smaller and on a smaller throne, is Sarasvatī intently listening to Devī's song, holding her vīnā but not playing it Curved over Sarasvatī is a flowering shrub, which seems in B1 and B2 to be of different species The background in B2 is a pale yellow The flowers of the shrub are a pale violet or lavender, as is also Devī's scarf Her skirt is red, the garment over her legs dark green with an embroidered all-over white design The wall at the lower right is blue

(c, d) Stanza 61 The pose of Devī is a standardized one The decoration of the thrones varies in the two illustrations, that of B2 tending toward Mughal floral types, while that of B1 conforms more to the fifteenth- and sixteenth-century Early Western Indian types Devī holds bow, rosary, goad, and arrow

Plate 28



(a) B1 Stanza 62



(b) B2 Stanza 62



(c) B1 Stanza 63



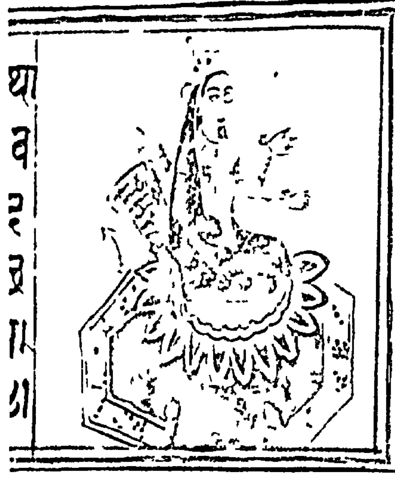
(d) B2 Stanza 63

PLATE 28

(a, b) Stanza 62 Devī's head in B1 has an unusual tilt, which B2 possibly means to reproduce Devī holds rosary, bow, and sceptre, one hand seems to be empty

(c, d) Stanza 63 The cakora birds are shown drinking the rays of Devī's downward smile, which are clearly depicted, while in the upper right-hand corner the full moon is sending down its rays of nectar, tart by contrast, which the cakoras will drink to relieve the oversweetness of Devī's rays

Plate 29



(a) B1 Stanza 64



(b) B2 Stanza 65



(c) B1 Stanza 65

PLATE 29

(a). Stanza 64 Devī sits on a lotus within a low-walled, garden-like, octagonal enclosure There is no indication of Sarasvatī

(b, c). Stanza 65 In B1 against a maroon background Brahmā (Viriñci), Indra, and Visnu (Upendra) are shown before Devī, still in their coats of mail, but with their helmets discarded at the lower right From Devī's mouth fall white crescent-shaped camphor flakes, which they look upon as a cooling antidote to the heat of the three cities which they had accompanied Śiva in destroying One of two gods is on his stomach at Devī's feet, eagerly snatching the flakes (Our edition reads Viśākha (Skanda) instead of Viriñci of B1 and B2)

Plate 30



(a) B1 Stanza 66



(b) B2 Stanza 66



(c) B1: Stanza 67

PLATE 30

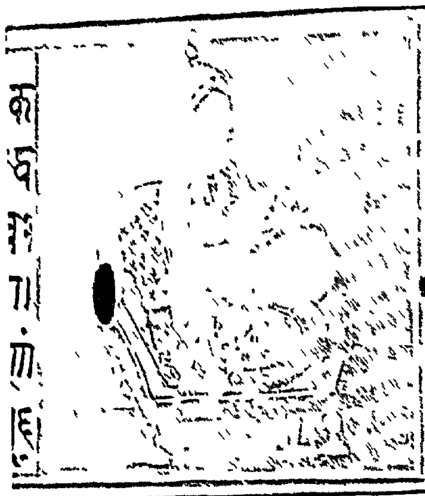
(a, b) Stanza 66 Devī is seated on a throne, her head thrown back and her hands keeping time and otherwise accompanying Sarasvatī's praise of Śiva But Sarasvatī, seated before her, has become silent and sits with head slightly lowered, as though in discomfiture, but more likely concentrating upon the perfection of Devī's unpremeditated virtuosity The vīnā, which is regularly an attribute of Sarasvatī (cf stanza 60), is not shown, perhaps because it has been put away in its case

(c) Stanza 67 In the illustrations no special attention is shown Devī's chin, which the stanza celebrates As attributes she holds noose, sceptre, flower, and goad

Plate 31



(a) B1 Stanza 68



(b) B1 Stanza 69



(c) B1 Stanza 70



(d) B1 Stanza 71

PLATE 31

(a) Stanza 68 (B2, stanza 69) Devī is in a standard pose with standard attributes, and again is shown with no particular reference to the stanza

(b). Stanza 69 (B2, stanza 68) The three lines of the neck, marking the limits of the three kinds of musical scales, are not indicated Devī holds goad, rosary, bow, and an unidentified object

(c) Stanza 70 Devī is looking down kindly upon Brahmā, who has sought the grace of her four arms to prevent Śiva from tearing off his remaining four heads as he once tore off his fifth (or first) head. One might have expected the artists to show Devī's four hands in the gesture that grants immunity from danger, but instead he has given them the attributes of bow and arrow, noose, lotus, and rosary

(d) Stanza 71 B1 shows Devī's reddened hands, as the stanza describes them, but B2 leaves them white Devī holds rosary, an unidentified object, goad, and noose

Plate 32



(a) B1 Stanza 72 (MS No 73)

सौंदर्य
३६



(b) B2 Stanza 73 (accompanying No 72)

PLATE 32

(a) Stanza 72 (B1, stanza 73) Devī is giving her full breasts to her two sons, the six-headed Skanda, god of war, and the elephant-headed Ganeśa, lord of obstacles In the right-hand background an animal is crouched, possibly meant for the lion which is Devī's vehicle B2 has the order and numbering of stanza 72 and 73 correct, but reverses the order of illustrations

(b) Stanza 73 (B1, stanza 72) See Plates 47(b) in color and 48(a) Devī is patting Ganeśa on the head, Skanda sits on her lap

Plate 33



शिव
३७

(a) B2 Stanza 74



(b) B2 Stanza 75



(c) B1 Stanza 75

PLATE 33

(a) Stanza 74 Devī does indeed have a pearl nose-ring, as the text indicates, but so she regularly has in other paintings of the series She carries bow, goad, arrow, and sceptre

(b, c) Stanza 75 Devī holds the "Dravida child" (dravidaśiśu) on her lap In B1 her breast is exposed as though she had just been suckling him, B2 may mean to show this also In both paintings the child is speaking and gesticulating as if reciting poetry He wears his hair in a full knot bound with a fillet in B1, in B2 also it is bound but hangs down behind

Plate 34


(a) B1 Stanza 76


(b) B1 Stanza 77


(c) B1 Stanza 78


(d) B2 Stanza 77

PLATE 34

(a) Stanza 76 The painting bears no special reference to the stanza

(b, d) Stanza 77 The painting of B2 has resemblances in the treatment of the hair and the scarf to Jaipur paintings of the eighteenth century Devī holds an unidentified object, noose, flower, and rosary

(c) Stanza 78 Another standardized illustration of Devī, with no special application to the stanza

Plate 35



(a) B1 Stanza 79



(b) B2 Stanza 79



(c) B1 Stanza 80



(d) B2 Stanza 80

PLATE 35

(a, b) Stanza 79 B1 shows and emphasizes the excessive slenderness of Devī's waist and the three abdominal creases, which classical Indian literature regards as a mark of beauty B2, however, shows her with abdomen covered, the artist, if he was copying the painting of B1, missed the point In B1 (as also in the next illustration) the body is bent as is characteristic of the female body in Early Western Indian painting (cf W N Brown, *Story of Kālaka*, Washington, 1933 Smithsonian Institution pub 3137, figures 15ff) Devī's upper right hand holds the goad, the other hands are without attributes

(c, d) Stanza 80 Again, B1 reveals Devī's slender waist with the abdominal creases, but B2 conceals the abdomen It is not evident, however, that Devī's breasts have burst her bodice In B1 the background is violet, Devi's bodice is yellow, her lower garment red with flowers embroidered on it The throne appears to be of painted wood

Plate 36



(a) B2 Stanza 81



(b) B1 Stanza 82



(c) B1 Stanza 83



(d) B2 Stanza 83

PLATE 36

(a) Stanza 81 Again the hyperbole (atiśayokti) of the language, this time concerning the breadth and weight of Devī's buttocks, is not reproduced in the painting

(b) Stanza 82. This painting, too, is not especially related to the text The throne has an element extending outward from the side at the base (appearing in both MSS) which seems hard to explain

(c, d) Stanza 83 Devī sits with her knees up and her feet together in front of her Before them are two deities in worship The crest of one is rubbing against her toenails and so, as the text indicates, is sharpening them

Plate 37



(a) B1 Stanza 84



शिवः
४२

(b) B2 Stanza 84



(c) B1 Stanza 85



(d) B2 Stanza 85

PLATE 37

(a, b) Stanza 84 The poet as worshipper, humbly dressed, stands adoring Devī's feet

(c, d) Stanza 85 In a grove Devī is kicking the kankeli (aśoka) tree and so satisfying its pregnancy longing and stimulating it to blossom, while seated nearby the jealous Śiva looks on

Plate 38



(a) B1 Stanza 86



(b) B1 Stanza 87



(c) B2 Stanza 87

PLATE 38

(a) Stanza 86 In a scene of some liveliness Devī rocks backward on her seat, and kicks at Śiva with both feet at once She is a long way from striking his forehead, as the text describes the event, but in both paintings Śiva shows his amusement by the expression on his face In both B1 and B2 the background is a dull orange color In B1 Devī's lower garment is red, in B2 it is violet The throne in B1 appears to be of wood, in B2 of inlaid marble

(b, c) Stanza 87 Devī's feet are conspicuously shown for favorable contrast with the lotuses in the pool beside them

Plate 39



(a) B1 Stanza 88



(b) B2 Stanza 89



(c) B1 Stanza 90



(d) B2 Stanza 91

PLATE 39

(a) Stanza 88 In this otherwise standard representation, Devī's feet are more prominent than usual, possibly so that the tortoise-shell shape of the forefoot may be appreciated

(b) Stanza 89 See also Plate 48(b) in color Devī sits with her feet hanging down before her throne as if they were in the act of granting blessings and wealth She holds bow, noose, flower, and sceptre

(c) Stanza 90 Before Devī sits the worshipper, asking for her lac-mixed foot water that he may drink it and become a poet

(d) Stanza 91 Devī's feet again are more than ordinarily prominent, but there is no sign of the kalahamsas whom they instruct in their own art of walking

Plate 40



(a) B1 Stanza 92 (MS No 93)



(b) B2 Stanza 92 (MS No 93)



(c) B2. Stanza 93 (MS No 96)

PLATE 40

(a, b) Stanza 92 (B1 and B2, Stanza 93) Devī is without crown or headdress and her hair hangs down in long strings. She holds goad, noose, bow, and arrow

(c) Stanza 93 (B1 and B2, Stanza 96) See also Plate 49(c) in color At the left, in the inner recess of her palace, sits Devī under a parasol Three female attendants (Aṇimā and others) are at the door and in the courtyard At the extreme right, not yet inside the courtyard, is Indra seeking admittance, which is hard for him to secure in spite of the hundred sacrifices he has performed



(a) B2 Stanza 94 (MS No 92)



(b) B1 Stanza 95



(c) B2 Stanza 95 (MS No 94, in MS attached to App 1=MS 95)

PLATE 41

(a) Stanza 94 (B1 and B2, stanza 92) See also Plate 49(b) in color Śiva and Devī on his knee sit in a flower-decorated bower Below them the four gods Brahmā (Druhina), Visnu (Hari), Rudra, and Īśvara form a bedstead, while Śiva, on whom Devī is sitting, is actually the mattress With this scene compare the illustrations to stanza 8

(b, c) Stanza 95 Devī is seated on her throne, and the moon is shown in the upper right-hand corner In B1 the moon has on it the emerald casket mentioned in the stanza, but in B2 it has the deer which is so commonly said to be there (mrgānka) B2 reverses the illustrations of our 95 and App 1



(a) B2 Stanza 96 (MS No 98)



(b) B2 Stanza 97

PLATE 42

(a) Stanza 96 (B1 and B2, stanza 98) The poet as worshipper kneels before Devī with a lamp in his hand, evidently engaged in the evening light-waving ceremony The text, however, refers to the ceremony in another connection, saying that before the true and favored worshipper the fire of the universal dissolution is but this ceremony

(b) Stanza 97 In a bower in a love scene sit Devī and Śiva (Mahādeva), to whom she is a truly devoted wife (satī) Beside the bower, one on each side, are those divine wantons mentioned in the text, on the left side of the painting Śrī (wife of Viṣnu), seated on her lotus and accessible to any man of wealth, and on the right side Śarasvatī (wife of Brahmā), whom many poets have possessed, with her lute (vīnā)

Plate 43



(a) B2 Stanza 98 (MS No 99)



(b) B2 Stanza 99 (MS No 101)



(c) B1 Stanza 100 (MS No 103)

PLATE 43

(a) Stanza 98 (B1 and B2, stanza 99) The Hindu trinity — Brahmā, Visnu, and Śiva — appear at the left-hand side of the painting, Brahmā accompanied by his wife Sarasvatī with her lute, Visnu by his wife Padmā (Laksmī) with a chauri, and Śiva by his wife Pārvatī with whom he is seated in a love pose The gods are looking at Devī enthroned at the right, with a parasol above her Each thinks his wife is she Yet, in her highest and true form, she is more than them all, she is the ineffable, the unattainable fourth, the turīya of the Upanishads and of Śankara's Vedānta, the great illusion or creative principle (mahāmāyā), who puts the universe through its revolution of appearances

(b) Stanza 99 (B1 and B2, stanza 101) Before Devī sits her devoté, who by her favor can sport with the wives of the gods Brahmā, Visnu, and Kāma He appears to be reciting praises to her, possibly this poem

(c) Stanza 100 (B1 and B2, stanza 103) In an illustration closely resembling that to App 3 the poet professes that his poem merely returns to Devī words that originated with her, while she graciously extends her hand to receive the poem.

Plate 11



(a) B1 Stanza App 1 (MS No 94)



(b) B2 Stanza App 1 (MS No 95, in MS attached to No 95 = MS 94)



(c) B1 Stanza App 2 (MS No 100)

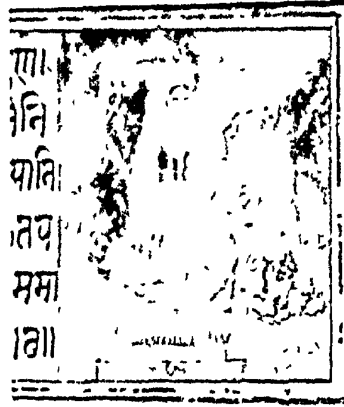


(d) B2 Stanza App 2 (MS No 100)

PLATE 44

(a, b) App 1 (B1 and B2, stanza 94) Devī is seated on her throne, at her feet on a footstool is the sun, which has become a mirror and reflects her face B2 reverses the illustrations of this stanza and our stanza 95

(c, d) App 2 (B1 and B2, stanza 100) Hara (Śiva) stands between two representations of Devī, turning his head from one to the other, unable to decide which is the real and which the counterfeit His bull Nandin is with him, and round about them is landscape, hills with vegetation



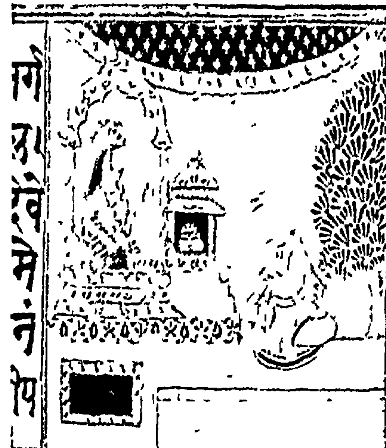
(a) B1 Stanza App 3 (MS No 102)



(b) B1 Colophon



(c) B2 Stanza App 3 (MS No 102)



(d) B2 Terminal Stanza (MS No 104)

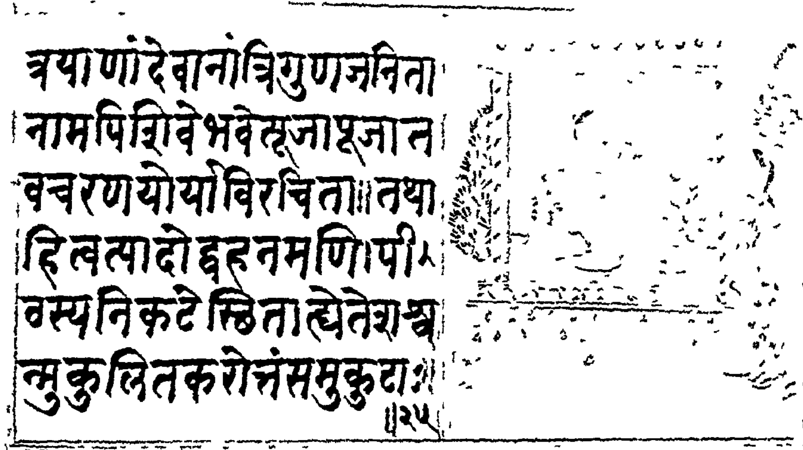
PLATE 45

(a, c) App 3 (B1 and B2, stanza 102) The poet kneels before Devī asking her to accept his poem of praise, and she touches his hands with one of hers, though whether to receive the poem as symbolized by some object or to bestow a reward is not certain

(b) Colophon (B1 only) Devī is seated on a throne inside a pavilion Before her kneels a worshipper, possibly the author of the poem

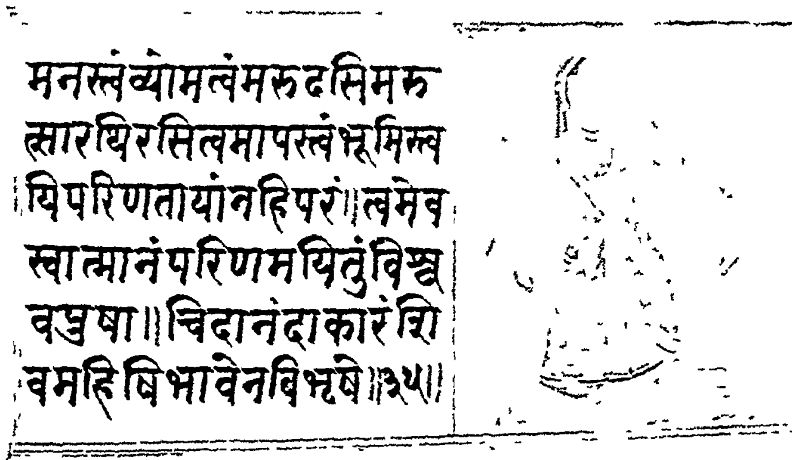
(d) Terminal stanza (i e, B2, stanza 104, not in B1) The worshipper, having rejected Brahmā (Virañci), Govinda (Viṣṇu), and Śiva (Hara), kneels before Devī in her shrine

Plate 46



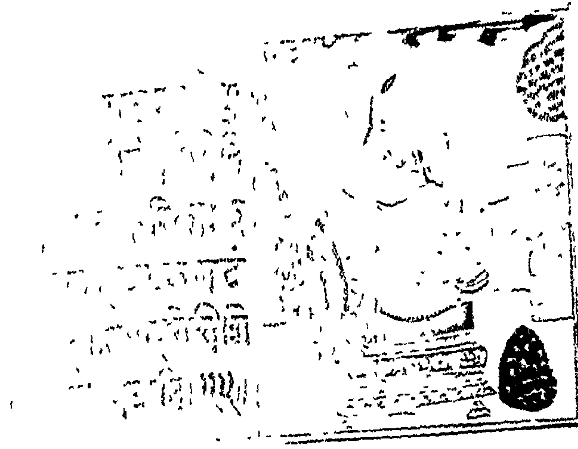
त्रयाणांदेवानांत्रिगुणजनिता
नामपिशिवेभवेत्पूजापूजात
वचरणयोर्याविरचिता॥तथा
हित्वत्पादोद्वहनमणिपी
ठस्यनिकटेस्थितात्येतेशश्व
न्मुकुलितकरोत्तंसमुकुटाः॥
॥२५॥

(a) B2 Stanza 25 (accompanying stanza 26), see Plate 13 (c)

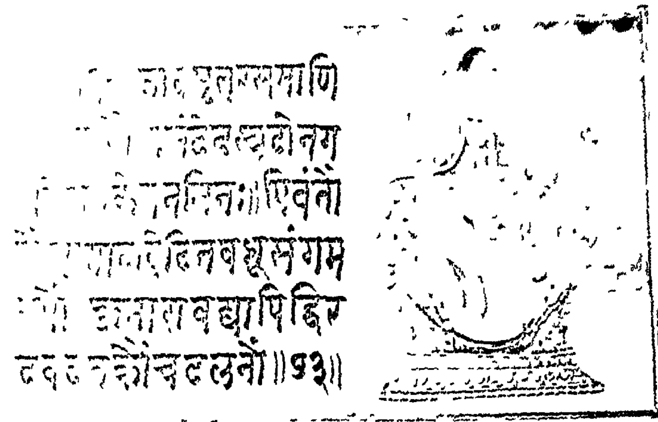


मनस्त्वंव्योमत्वंमरुदसिमरु
त्सारथिरसित्वमापस्त्वंभूमिस्त्व
यिपरिणतायांनहिपरं॥त्वमेव
स्वात्मानंपरिणमयितुंविश्व
वपुषा॥चिदानंदाकारंशि
वमहिषिभावेनबिभृषे॥३५॥

(b) B2 Stanza 35, see Plate 17 (c)

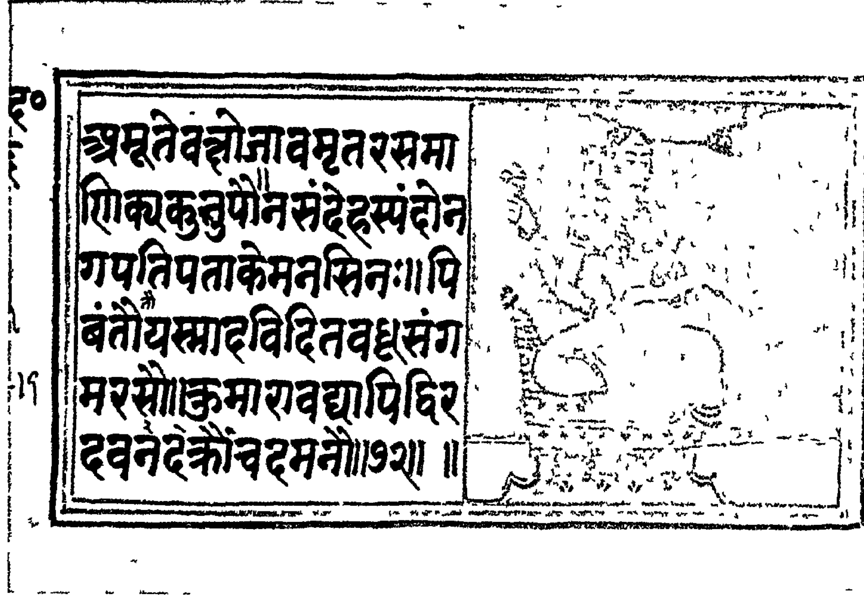


[illegible] Plate 31 (c)

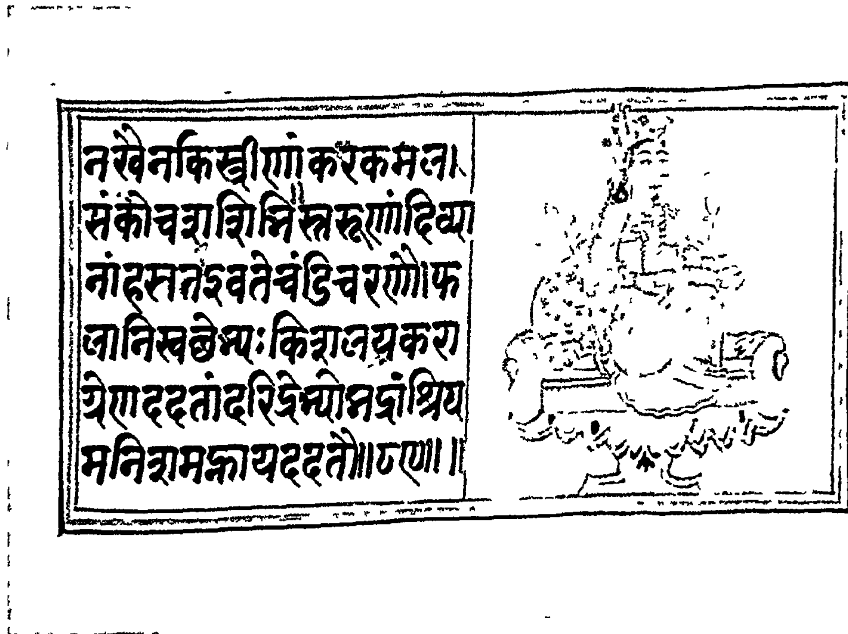


[illegible] Stanza 72), see Plate 32 (b)

Plate 48

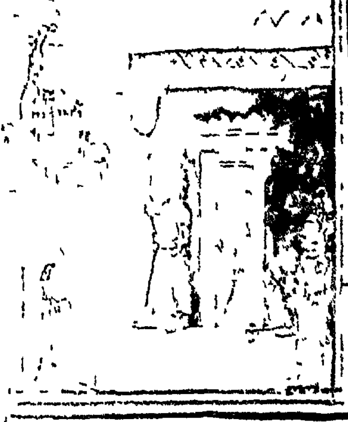

अमृतेवज्ञोजावमृतरसमा
णिक्यकुतुपौनसंदेहस्पंदोन
गपतिपताकेमनस्विनः॥पि
बंतौयस्माद्विदितवधूसंग
मरसौ॥कुमारावद्यापिद्विर
दवनेदेक्रौंचदमनौ॥७२॥ ॥

(a) B1 Stanza 72 (MS No 73), see Plate 32 (a)


नखेनकिस्त्रीणांकरकमल॥
संकोचशशिभिस्तरूणांदिव्या
नांहस्तानइवतेचंडिचरणौफ
लानिस्वछेभ्यःकिशलयकरा
ग्रेणददतांदरिद्रेभ्योभद्रांश्रिय
मनिशमह्नायददतौ॥८९॥ ॥

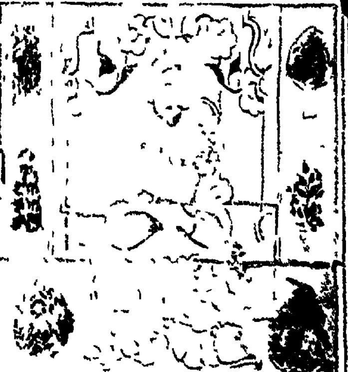
(b) B1 Stanza 89, see Plate 39 (b)

सुरमसितता।
सपर्यारियदि
णनामसुकला।।
तिनीता:गतनलमु।
त्रिभंगोतवदारेषां
तिधिरणिमाद्यातिरम
।।९६



Pl. Stanza 93 (MS No. 96) see Plate 40 (c)

वलंकुहिणहरिरुद्रे
शिव:स्वछायाक
घटितप्रच्छदपट।।त्वदीया
सांप्रतिफलनलाभारु
णतया।।शरीरीशृंगारोरसइ
वदृशांदोग्धिकुतुकं।। ९२



b. Bl. Stanza 94 (MS No. 92) see Plate 41 (a)